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JENAEK ST. 31,
BERLIN W., AUGUST 18, 1911.

"Franz Liszt. Ein Gedenkblatt von seiner Tochter," is the title of a book by Cosima Wagner, that has just been published. Everybody is naturally interested in reading what Liszt's celebrated daughter has to say about her father. The book is neither a critical estimate nor a biographical sketch of Franz Liszt; it is rather a chatty reminiscence based on personal recollections and on hitherto unpublished letters of Liszt. Of unusual interest is a chapter devoted to the romantic relations that existed between Liszt and the Princess Wittgenstein and to his friendship with Wagner.

In the current number of the well known Berlin weekly, Pan, Ferruccio Busoni makes the following interesting remarks on routine in music:

"Routine is highly prized and frequently called for. In the department of music it is the foremost requirement. The plain fact alone that routine is brought into connection with the comprehension of music, that it exists at



FREDERICK THE GREAT.

Who, according to recent researches, has proved to be the composer of the Spanish National Hymn.

all and, more, is considered a valuable attribute, proves, from the current point of view of the tonal art, how narrow its confines are and how we turn aside from it.

"For routine is nothing else than the learning of handicrafts and indiscriminately employing them wherever occasion offers. Consequently, in music there must be an astonishing number of analogous cases!

"But it seems to me that in the art of music, each case that arises must be a new case, an exception; that each problem, once solved, can be of no assistance in the solution of further problems; a theatrical performance full of surprises and new impressions, seemingly *ex tempore*; and all breathed forth from the depths of human nature back into the great atmospheric region from whence it ascends to humanity.

"How helpless must the army of 'routiners' stand before this mild but unconquerable power! It should be driven into flight—and disappear.

"Routine transforms the temple into a manufactory. It destroys everything creative. Creation, indeed, means form evoked from nothing! But routine is the work-

shop with its thousands of samples—'poetry made to order.' It is recognized because it serves for general purposes; it flourishes in the theater, in the orchestra, with virtuosos and in the 'art schools,' i. e., those institutions which are excellently organized for the maintenance of the teachers. One is tempted to cry out: 'Avoid routine! Let everything be a beginning, as if a beginning had never been! Know nothing, but think and feel and thereby learn to do!'

"It is my misfortune that I have no routine," Wagner once wrote to Liszt, when he was having difficulty in getting on with the score of 'Tristan.' Thus Wagner deceived himself to a certain extent and donned a protecting mask before others. He manifestly possessed a very marked degree of routine and his machinery of composition came to a standstill at the appearance of a knot of the sort that could be untied only with the help of inspiration.

"Even if Wagner never had possessed routine, he would have confessed to his shortcoming without any bitterness. His intelligent phrase expresses, in truth, the artist's scorn of all routine; Wagner thus disavowed the possession of an attribute which he himself held in little esteem, while he acknowledged that others might demand it of him. He praised himself, while assuming an expression of ironical despair. He is, indeed, unhappy over the difficulty in getting on with his work, but he feels himself amply comforted in the consciousness that his gifts stand high above the cheap expedients of routine. And with an approach at modesty he regretfully admits that mechanical aptitude fails him entirely.

"The sentence is a masterpiece of self defense and sounds to us the warning: 'Avoid routine!'

Otto Neitzel has written a paraphrase for the piano on Richard Strauss' "Rosenkavalier," which has just been published by Adolph Fürstner, of Berlin. It is a very pleasing and clever arrangement, Neitzel having skillfully made use of the most important themes and motives of the opera, and it is technically so written that it is quite within the reach of the average player. Fürstner has also just published three fantasies for violin and piano by Otto Singer on themes from Wagner's "Tannhäuser," "Flying Dutchman" and "Rienzi." The violin parts are easy and well adapted to the instrument and these arrangements will no doubt have a great vogue, particularly with amateurs.

A Gustav Mahler memorial concert is to be given in the large hall of the Philharmonie on September 25 under the direction of Oskar Fried. Mahler's C minor symphony will form the chief number of the program. Johannes Messchaert will sing the "Kinder-Toten Lieder."

Gottfried Galston has just finished a "Studienbuch," in which he gives pianists interesting and instructive hints as to how to practise some of the best known works of Bach, Beethoven, Chopin, Liszt and Brahms. His numerous "Vorübungen" for difficult passages show that he has done a lot of logical thinking in his own practising and piano students will no doubt find much of value in the new work.

Celeste Chop-Groenevelt, the well known pianist, formerly of New Orleans and now of Berlin, has had conferred upon her the title of Crown Pianist by the Prince of Schwarzburg-Rudolstadt and Sondershausen. She was recently invited by the Prince to play at his castle at Schwarzburg; a large number of royal personages were present and the Prince was so impressed with the young lady's art that he conferred the above mentioned title upon her. The pianist now is the wife of Max Chop, the distinguished Berlin critic and litterateur.

The former director of the Berlin Volksoper, Dr. M. Alfieri, has been appointed Officier d'Academie Francaise. Dr. Alfieri, since retiring from the directorship of the People's Opera, has resumed his vocal teaching. The old Belle Alliance Theater has now been converted into a play-house.

A great favorite with the late Felix Mottl was Norah Drewett, the charming Irish pianist. He became immensely interested in her the first time he heard her play, because she had such a wealth of temperament, something he had always missed in pianists from the British Isles. He personally took the trouble to secure for her an engagement with the Kaim Orchestra, of Munich, under the leadership of George Schneevogt, and in many other ways he lent her a helping hand. Miss Drewett, like many another young artist, has lost a true friend in Mottl.

The German Brahms Association, of which Duke Georg of Sachsen-Meiningen is a special patron, will give a Brahms festival from May 29 to June 3 at Wiesbaden

next year. Fritz Steinbach, of Cologne, will be conductor.

Emil Gutmann, of Munich, whose concert agency is well known throughout Germany, has been appointed an officer of the French Academy in recognition of his services rendered on the occasion of the French Musical Festival at the Munich Exposition last year.

From Sydney comes the news that Antonia Dolores, the celebrated singer, is ill there, and, as a consequence, has been obliged to cancel many engagements. At the last concert of the Royal Philharmonic Society of Sydney the hall was crowded, because it was announced that Mlle. Dolores, who is an immense favorite throughout Australia, would be the soloist, and when Sir William P. Manning made the announcement from the platform that the diva was ill and could not appear, there was great disappointment. Antonia Dolores has just completed a very successful tour of New Zealand. It is to be sincerely hoped that she will soon recover.

Vernon Spencer is to leave Berlin and establish himself in New York. This announcement has come as a great



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The present directress of the Berlin Comic Opera and the first woman to direct opera in Germany.



THE FAMOUS EQUESTRIAN STATUE OF FREDERICK THE GREAT, UNDER DEN LINDEN, NEAR THE ROYAL OPERA HOUSE.

surprise to all who have known and esteemed Mr. Spencer during the three years that he has been identified with the musical life of Berlin. For, as is well known, Mr. Spencer's efforts as a piano instructor in this city have been crowned with signal success. Vernon Spencer is a brilliant representative of the modern advanced school of piano pedagogy, the school that is identified with scientific, live, up to date methods—methods that insure quick and permanent results. But Berlin's loss will be New York's gain, for the American metropolis is sure to recognize quickly the merits and services of a teacher of Mr. Spencer's type and calibre. His many friends in this city wish him in his new venture the success he so richly merits. He will sail with his family from Liverpool on the Mauretania, September 2. During his three years' stay in Berlin Mr. Spencer has made his influence felt in many directions. I personally have, from time to time, heard many of his advanced pupils, and can testify to the splendid results of his method, as revealed in their playing. He has, above all, taught them how to think for themselves, so that such as were compelled to leave him before fin-

ishing were in a position to work out their own salvation. Mr. Spencer, accompanied by his family, has been spending the summer at Reichenhall, in the Bavarian Alps, where he has been conducting a large summer class.

At the request of Director Moris, of the New Kurfürsten Opera, of this city, Otto Neitzel is at present revising



OTTO NICOLAI.

Nicolai's immortal opera, "The Merry Wives of Windsor." Neitzel's work, however, consists merely of a revision of the recitatives, for he is far too good a musician to meddle with Nicolai's inspired musical utterances. A memorial

tablet to Nicolai has been placed on the Metropole Theater, Behren St. 55, the site of the house in which the composer lived when he was a conductor in Berlin. The inscription in the tablet reads: "Hier wohnte in seinen letzten Lebensjahren Otto Nicolai, Königlicher Hofkapellmeister. Seinem Andenken die Stadt Berlin." Nicolai's chef d'œuvre, "The Merry Wives of Windsor," was brought out under the composer's direction at the Royal Opera House in Berlin on March 9, 1849. He had been appointed conductor here two years before. His opera met with great success, and was acclaimed the best comic opera since Rossini's "Barber of Seville," and worthy to be ranked as one of the three greatest comic operas written up to that time, the other one being Mozart's "Marriage of Figaro."

Poor Nicolai! The "Merry Wives of Windsor" was his first and only great success, for just two months after the premiere of the opera, the composer was carried to his grave amid universal lamentations. "Wir begraben hier einen reichen Schatz und eine noch reichere Hoffnung," said Grillparzer at the grave of Franz Schubert, when the mortal remains of that immortal composer were consigned to the earth. This remark would have been much more appropriate at the burial of Otto Nicolai, for with him were really and truly buried great hopes. Schubert had probably already given the world his best, but Nicolai's genius was only just beginning to unfold.

Issay Barmas, the head of the violin department of the Scharwenka Conservatory and the teacher of a large number of very talented young artists, has had the title of professor conferred upon him by the Duke of Coburg-Gotha. Barmas has always been a favorite in Gotha, having repeatedly played at the court concerts.

Heinrich Noren has just completed a symphonic work, "Vita," which is to have its first performance on December 14 at the Leipzig Gewandhaus under Arthur Nikisch. Noren's name is well known in America through his "Kaleidoscope," which was performed by some of our leading orchestras.

Edgar Pope, director of the violin department of the Singer School of Music, of Chicago, has been making an extensive vacation trip throughout Europe, having visited Germany, Norway, Sweden, Denmark and Russia, as well as Paris.

The soloists of the Nikisch Philharmonic concerts of the coming season are to be Ysaye, Elman, Fleisch, Petschnikoff, Siloti, Fanny Bloomfield Zeisler, Lulu Mysze-Gmeiner and Felix Senius.

ARTHUR M. ARELL.

Zimbalist Arouses Enthusiasm.

The well known German daily, the Staatsbürger Zeitung, writes as follows on the violin playing of Ephrem Zimbalist:

Mr. Zimbalist was the soloist of the ninth Philharmonic concert. He gave an exceptionally artistic, musically healthy and sympathetic rendering of Tchaikowsky's violin concerto in D. We have often acknowledged this richly gifted artist's playing, who draws a noble and luscious tone from his instrument, and possesses an artistic temperament seldom found in one so young. His bowing is per-



ZIMBALIST.

fect. Power, warmth and vitality combine with the highest artistic perception to make Zimbalist a great artist.—Staatsbürger Zeitung, March 5, 1911.

Francis Rogers at Lenox, Mass.

Francis Rogers, the baritone, and Mrs. Rogers, were among the recent arrivals from Europe. They are up in Lenox, Mass., where Mr. Rogers will remain until the concert season begins.

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MARGARETHE FREUSE-MATTEHAUER, mezzo-soprano, Munich Royal Opera.
*HELENA FORST, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
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ROME AND THE EXPOSITION IN 1911.

One of the greatest holidays in Italy, the last of the summer series of concerts, was given August 15 in Festival Hall at the Ethnographic Exposition in Piazza d'Armi. It was a success for the young conductor and composer, Di Veroli, who is a graduate of Santa Cecilia. This series of concerts gave several young talents a chance to show their powers both as composers and leaders. Their programs always were very choice, and the public crowded the beautiful theater and concert hall in one, and rewarded the conductor with the warmest applause and appreciation.

The summer has been torrid everywhere, but no place else could one have found so delicious and constant sea breezes as we had here in Rome. The evenings are too cool sometimes.

Valla Giulia always is well attended, as the fine arts (but are they always fine?) attract great numbers of people, especially foreigners. This may be said, too, of the beautiful and most interesting archeologic exposition at the Diocletian Thermae. The sight alone of those immense vaults and grand ruins would be enough in itself to attract every cultured mind.

One of the prettiest and most characteristic evenings at Piazza d'Armi was the Redemption feast, this being a characteristically Venetian festivity. The grounds were illuminated with Venetian lanterns and Bengal lights, the Venetian pavilion especially being most beautifully

adorned. The little corner of Venice, with its laguna and tiny houses, pretty balconies, characteristic bridges, and gondolas, in which mandolin and guitar serenades were played and sung, constituted a sight well worth seeing.

The committee is doing a very worthy thing in allowing the schools to visit gratuitously the expositions of St. Angel's Castle and the Diocletian Thermae.

The festivities at Piazza d'Armi are continuing with great success.

The Comitato has permission to prolong the exposition until March 1, 1912, inclusive.

The Teatro Costanzi has been leased to Sonzogno by the Comitato for the fall season. It is to be hoped that Sonzogno will keep up the prestige and give a repertory of national music. It is not settled as yet who the artists will be.

In September the concerts with the Augusteo Orchestra of 110 professors—they insist upon being called "professors"—will be resumed at Festival Hall.

There are many foreigners in Rome even in this lone month of August. It is to be hoped that winter pilgrimages will also be undertaken to this marvelously artistic exposition in the Eternal City.

reduced. The new edition will be given for the first time at Brescia during the current month.

Celebrities spending the summer months in southern Italy are Tosti at Pescara and Caruso at Rimini.

NEAPOLITAN MUSICAL NEWS.

NAPLES, Italy, August 19, 1911.

The San Carlos will open on December 14, the musical direction this year being in the hands of the eminent maestro, Leopold Mugnone. This season's repertory is of unusual interest, embracing as it does several works new to the Naples public, such as "La Fanciulla del West," "Isa-beau," as well as an opera entitled "Hoffmann," written especially for the San Carlo by Guido Laccetti, with libretto by Bianchi and Spada. "Hoffmann" is the fortunate opera in the concours closed in April last for Neapolitan composers. Other operas announced for presentation are "Tannhäuser," "Matrimonio Sgretto," "Conte D'Ory," "Roberto il Diavolo," "Don Pasquale," "Norma," "Otello" and "Damnation of Faust."



THE LATE GIUSEPPE MARTUCCI.
One of Italy's few symphonic composers.

In September Naples will have three theaters open with grand opera. The season at the Bellini will be inaugurated with "William Tell," and will be under the artistic direction of the gifted young conductor, Ernesto Sebastiani. The Sonzogno music publishing house will have the "Mercadante," and a good company will also be heard at the Politeama Giacomini. At the latter theater arrangements have been made for the debut of the American tenor, Edward Johnson, who for the past three years has been preparing for grand opera with Maestro Lombardi, of Florence. Mr. Johnson will be remembered by the American public as a successful festival singer and by his subsequent New York appearances in Strauss' "Waltz Dream."

Luigi Vannuccini, the celebrated Florentine singing master, died last week at Lucca, aged eighty-three. Maestro Vannuccini began his career in 1848 as an orchestral director, winning considerable fame in that capacity. For the past forty years, however, he has devoted his entire time to voice teaching. His pupils may be numbered by the thousands. From all countries students have flocked to him, and many artists owe brilliant careers to his training.

Puccini has prepared a special edition of "La Fanciulla del West" for the smaller theaters. Several of the minor characters have been entirely eliminated and the chorus

Amy Grant's "Parsifal" Lecture-Recital.

Amy Grant, assisted at the piano by Lena Debe, gave her "Parsifal" lecture-recital at Harmony Hall, York Harbor, Me., Monday afternoon, August 28. The affair was given under the patronage of Mrs. Frederic Beebe, Mrs. John Cadwalader, Mrs. Louis R. Cheney, Mrs. D. N. Coolidge, Julia Coghill, Mrs. Edward A. Cruikshank, Elizabeth Curtis, Mrs. Joseph E. Davis, Joseph G. Dudley, Mrs. Julian d'Este, Mrs. E. O. Emerson, Mrs. Charles C. Glover, Mrs. Charles C. Goodrich, Mrs. E. E. Jackson, Mrs. William H. Lincoln, Mrs. Francis L. Loring, Mrs. Nicholas Luquer, Mrs. Arthur B. Meeker, Mrs. Humphrey T. Nichols, Mrs. Herbert L. Pratt, Mrs. Thomas Nelson Page, Mrs. Lewis B. Stillwell, Mrs. Francis Minot Weld, Mrs. Thomas Roberts, and Mrs. W. Graham Bowdoin.

Earlier in the summer Miss Grant gave the same program at Bar Harbor, Me., when Miss Connell, of Boston, was the assisting pianist. This appearance, too, was under fashionable auspices.

Some Leps Programs at Willow Grove.

Philadelphians and others who attended the series of orchestral concerts at Willow Grove, Philadelphia, last month, under the direction of Wassily Leps, have expressed themselves heartily in favor of the new orchestra and the musical director. The symphony and Wagner nights were particularly fine, and elicited enthusiastic recalls for Mr. Leps and some of the soloists he engaged. The programs during the two weeks included two Wagner evenings. Among the symphonies played were the third of Beethoven (The "Eroica") and also the seventh; Dvorak's symphony, "From the New World," and the fourth symphony of Tchaikowsky. Mr. Leps brought forward some new works by Celeste D. Heckscher and Elizabeth Gest of Philadelphia, and Carl Hauser of New York. The interest of the masses in these concerts indicates that the love for the best music is growing in this country. Mr. Leps and his orchestra have been re-engaged for another series of concerts next summer.

Bispham Writing Magazine Articles.

David Bispham is spending the month of September at his country home in Connecticut, where he will finish a number of magazine articles. As THE MUSICAL COURIER announced some time ago, Mr. Bispham is to give his annual New York song recital at Carnegie Hall, Sunday afternoon, October 29. His program for this date will include several novelties. Mr. Bispham's season begins in Milwaukee, October 1, and after that he also gives recitals in La Crosse and Calumet.

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FLORENCE AUSTIN DISCUSSES THE ART OF VIOLIN PLAYING.

Florence Austin is not only a violinist and an artist, but a young woman of culture, experience and an analytical mind, and therefore, is in sympathy with all those who have thought deeply upon any subject. Miss Austin's ideas upon the art to which she has devoted her life, are of value and interest to the casual reader as well as to the musician. Having been a pupil of Ovide Musin in Europe and in America she is eminently prepared to discourse upon the theme of violin playing. To a MUSICAL COURIER representative she spoke as follows:

"Yes, I am here in New York this summer, instead of being in Minneapolis, where I usually spend my vacations with my parents, but not even the joy of seeing my folks or the prospect of glorious automobile rides and canoeing, have tempted me to leave New York this summer, because Musin is here, and it was such a splendid opportunity to study with him, on my repertory for next winter, and I do not get much time to practise during the concert season. I have worked this summer, four and five hours a day, even through the hottest weather.

"I felt like it—indeed, what violinist who is studying with Musin does not 'feel like it'? He is an inspiration to all who have the great privilege of learning from him. He gives out so much; it seems to me that he never spares himself, even with the less talented. I feel that I have gained so much, and learned such a great deal from him this summer, that it has been well worth any sacrifice—if it can be called a sacrifice—I may have made in not spending this vacation time with my parents and friends in the west. However, I shall be with them about two weeks in September when I go out there to play.

"What a mistake American students make, anyway, in taking such long vacations. From May to October, often. No wonder it takes some American pupils so long to 'arrive.' In Europe the conservatories are closed for a few weeks only, and the fervent pupils, preparing themselves for the next concert, practise more during the summer than at any other time; in fact, when I studied with Musin in Liege, I did not stop lessons during the whole four years I was with him.

"Of course, the American student is often handicapped by the lack of sufficient funds, but more often he has the ridiculous idea that the summer time is 'play time,' and off he goes, forgetting practically half what he learned during the winter. It is work, work, work for those who wish to succeed, but it must be the right kind of work. How many students do you suppose know how to practise? Very few, indeed. It takes so long before a pupil realizes the importance of slow practice. Musin says in regard to this: 'Practise as though you were reading for the first time, and listen to yourself.' My own system of practice is one I learned from him. I begin each day with some slow bow exercise, several special technical exercises which he has written; also scales of every variety, staccato, legato, etc., practiced very, very slowly. A study of Dönt, a chromatic of Spohr, No. 1 of Rode, for the short marcato near the point, the thrill study (No. 38) of Kreutzer, some Bach and the first movement of the Mendelssohn concerto played slowly. Then I am ready to begin on my repertory pieces. There is no Sevcik method in this, as I firmly believe this system tends to kill artistic natures. Such endless monotony! It is bound to make one hard, not to say stupid.

"In speaking of criticism of one's playing, you never hear any one say of an artist: 'What beautiful phrasing!' It is always 'such technic,' and 'what a tone!' I confess I feel discouraged when musicians come to me after a concert and say something enthusiastic about my technic. Musin's chief characteristics are beautiful phrasing, wonderful quality of tone, purity of style, knowledge of and fidelity to traditions, and these things he tries to give to his pupils. In fact, he exacts these qualities from them.

"By the way, have you ever noticed how few violinists who play here for the first time choose the Beethoven or Mendelssohn concertos? They invariably play the Tchaikowsky, Saint-Saëns, and sometimes the Brahms. The reason for this is obvious. The Beethoven and Mendelssohn are too well known, and their previous performance by older, more mature, and greater artists have been so far beyond criticism that no younger artist has had the courage to introduce himself to the American public with either. He finds it safer instead, to play the Tchaikowsky. Later, after he has made a good impression with that concerto or some other modern work, he ventures to play the Beethoven or Mendelssohn and invariably falls short of the mark. But the critic and public alike remember his good work in the more modern music, and overlook, to a certain degree, his shortcomings in the greater works. How many, many times this has happened! Can

you think of one new violinist during the last five years or more who has given a satisfactory rendition of the Beethoven or Mendelssohn concertos? I once asked Musin why this was, and he said it was for the same reason that a violinist might play the Legende of Wieniawski so beautifully one would be lost in admiration and afterward, if he were to play the Romance in F or G of Beethoven, one would not believe it to be the same artist—due to lack of knowledge of classics, style and tradition.

"Musin made his greatest successes with the Beethoven and Mendelssohn concertos, and after he had played the Beethoven with the Philharmonic Orchestra in Vienna, under Hans Richter, he received a most complimentary letter from the Philharmonic Society, signed by Richter himself, thanking him for 'the great pleasure' he had given by his 'wonderful performance of the Beethoven.' I did not learn this from Musin personally, but one day while assisting Madame Musin assort some letters, we ran across that letter, also hundreds of photographs from some of the greatest artists in the world. The modesty of a great artist is such that until last spring I had never

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heard of or seen that letter or the photographs in all the years I have studied with and known Musin.

"In speaking of Beethoven and Mendelssohn it amuses me to remember occasionally running across critics (?) in the west who cannot understand why a violinist will play works of Vieuxtemps, Wieniawski or any of the Belgian or French violin composers. No music exists for such would-be connoisseurs, except Bach, Beethoven, Brahms and a few other German writers. The fault they find with Kreutzer, Rode, Vieuxtemps, Wieniawski, Ernst, etc., is that they wrote solely for violin. Thank Heaven they did! It is a joy to a violinist to play those composers because they knew how to write for the instrument. As for the works themselves, can you think of a more inspired piece of music than the Legende of Wieniawski? As some one said: 'It has never been surpassed for poetic beauty and graphic contrast,' and surely for a realistic description of an oppressed country like Poland it has no equal. As for the concertos, etudes, polonaises and fantasies of Wieniawski, and works of the Belgian, French and Italian violin composers, all have their value to the violinist and musician and the fact that they figure so conspicuously in the repertory of every great violinist is sufficient proof of their worth. It is interesting to note that Kreisler, upon his return to the concert stage, after his year of service in the army, played at his debut in Berlin only works by Vieuxtemps and Paganini. Italy, France and Belgium have produced more great violinists than any other country. Even Kreisler is a pupil of Massart. Joachim was a Hungarian, Fiorillo an Italian. Wieniawski, also a pupil of Massart, has been considered by all who have heard him play, the most successful virtuoso of the day, the greatest artist and violin virtuoso in the world, except, possibly, Paganini, founder of a virtuosity quite unknown before his epoch.

"Certainly if some great violinists can be called the 'king of violinists,' Paganini can be called the 'king of

kings.' No violinist can or does play his music as it is actually written, or as he, himself, played it. Certainly he is the greatest figure in the Pantheon of all the great violinists."

COLUMBUS MUSIC.

COLUMBUS, Ohio, August 25, 1911.

There was much musical activity caused in this city by the Catholic convention, which closed Thursday of this week. The series of events which took place during the time gave opportunity for several choruses, instrumentalists and solo performers to be heard. Sunday morning at St. Joseph's Cathedral, a large male choir, under the direction of Franc Ziegler, sang Pontifical Mass in E, by Gassert (originally written for mixed voices) with Miss Gleason at the organ. The soloists who appeared during the convention were Mrs. Wilbur Thoburn Mills, and Miss Katharine Gleason, organists; Mrs. James T. Carroll, soprano; Miss Cecilia Mullen, contralto; Messrs. Sheridan, McGreevey, Shannon and Westerman, in quartet numbers and Franc Ziegler in violin solos.

Among the artists who will appear in Columbus during the season of 1911-1912 are Geraldine Farrar and Frank La Forge in recital Wednesday evening, October 11; Betsy Wyer, Dutch pianist, and Mrs. Gale V. Smith, dramatic reader, Tuesday afternoon, October 24; Harold Bauer, Tuesday evening, November 14; Caroline Mihr-Hardy, dramatic soprano, and Arturo Tibaldi, violinist, Tuesday evening, December 12; Paulo Gruppe, Dutch cellist, and Elizabeth Thompson Wilson, contralto, Tuesday evening, January 23. The above mentioned artists all appear under the auspices of the Women's Music Club.

The local organizations which are assisting artists at the club matinee concerts are: Euterpean Women's Chorus, Mary E. Cassell, director; Welsh Presbyterian Chorus, Robert W. Roberts, director. The Shepardon Glee Club, of Denison University at Granville, Marion Rose, director, will sing Debussy's "Blessed Damosel" November 28, at a club matinee. One of the afternoons will be devoted to a "Chanson et Crinoline," the stage to be decorated in the period of the seventeenth century. Another afternoon will be devoted to the story and music of "Madama Butterfly," and Mrs. Gale V. Smith, a dramatic reader of Cleveland, Ohio, will give (in costume) the story of John Luther Long (abridged for the occasion), while the music will be furnished by active members of the club, assisted by Betsy Wier, the Dutch pianist, who is to be the artist of that day. The stage will be decorated to represent a Japanese interior. The officers of the Women's Music Club are: Mrs. Ella May Smith (ninth year) president; Mrs. C. Christian Born, first vice-president; Mrs. Andrew Timberman, second vice-president; Miss Clara Michel, secretary-treasurer. Executive board—Miss Emma Ebeling, Mrs. Edward E. Fisher, Mrs. Margaret Parry Hast, Mrs. Nathan B. Marple, Mrs. Wilbur Thoburn Mills, Miss Emily Lyon McCallip, Mrs. Harry Hatton McMahon, Miss Alice Speaks, Mrs. Amor W. Sharp. Active members—pianists—Mrs. Grace Hamilton Morrey, Miss Lulu Aler, Miss Emily Church Benham, Mrs. C. Christian Born, Mrs. Ferne Carleton Cowman, Miss Emma Ebeling, Miss Ethel Harness, Miss Emily McCallip, Mrs. Harry Hatton McMahon, Miss Effie Nichols, Miss Helene Pugh, Miss Mabel Pathbun, Miss Elinor Schmidt, Miss Hazel Swann, Miss Marion Wilson. Sopranos—Miss Millicent Brennan, Mrs. J. M. Bowman, Mrs. Harry E. Compton, Mrs. James Taft Daniels, Miss Ann Ellen Hughes, Mrs. Margaret Parry Hast, Mrs. Thomas E. Humphreys, Mrs. Harry C. Lord, Mrs. Nathan B. Marple, Mrs. Mabel Hoyt McCray, Mrs. Lydia Sayre Norris, Mrs. Stewart Beebe Norris, Mrs. Joseph Drake Potter, Mrs. Herbert Pallen, Mrs. Henry C. Pirrung, Mrs. William King Rogers, Mrs. Amor W. Sharp, Miss Florence May Scott, Mrs. Andrew Timberman, Mrs. William Patton Tracy. Contraltos—Mrs. Edward E. Fisher, Mrs. Neil Fravel, Mrs. Flora Hoffman Gates, Mrs. Carlos B. Shedd, Miss Alice Speaks, Mrs. Elizabeth Thompson Wilson, Miss Margaret Welch. Organists—Mrs. Wilbur Thoburn Mills, Miss Jessie E. Crane, Miss Grace Eleanor Chandler, Miss Katharine Gleason, Miss Clara Michel, Mrs. Edith May Miller, Mrs. Arthur D. Wolfe. Violinists—Miss Maud Cockins, Mrs. Reginald L. Hidden, Miss Louise Rinehart, Miss Mabel Dunn. Harp—Miss Anna De Milita.

Emma Eames and Emilio de Gogorza are announced for a joint recital in Columbus early in January, 1912.

Pepito Arriola will be heard in Memorial Hall next spring when he is slated for a piano recital, the date of which has not yet been definitely announced.

A quartet composed of members of the Metropolitan Opera Company, including Bernice de Pasquale and Scotti in conjunction with an orchestra, is also talked about as an additional attraction for the local concert season.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, Rue Marbeuf (Champs-Élysées),
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One of George E. Shea's crack pupils, Henry Butcher (who has been mentioned before in these columns), has

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All Communications to be Addressed to MME. GIULIA VALDA

this year taken another upward step in his operatic career as the principal basso of the Graz (Austria) Stadtooper. Graz has two city theaters—one, seating capacity, 3,000, for opera, and another for the drama; they are open eleven months of the year. Mr. Butcher's engagement is for three years and he has the choice of parts he will sing. This shows the director's appreciation of the man's qualities, and speaks well for this teacher, George E. Shea, of Paris.

Regina de Sales gave a pleasant garden tea party last Thursday afternoon followed by music indoors. The hostess on this occasion delighted her guests with various songs and opera arias, besides accompanying several of her pupils. Among well known American singers and teachers contributing to the afternoon's music (and who are now studying with Madame de Sales) were Mrs. Milton E. Blanchard, of San Francisco; Mrs. H. H. Bellamann, of Greenville, S. C., and Jennie Schultz, of Kansas City, Mo. Dorothy Toye, the phenomenal tenor-soprano, who was among the guests, gave an exhibition of her remarkable vocal powers, winning much applause from all present. Heinrich Hauer Bellamann (a second season composition student of Ch. M. Widor) and Archibald Sessions (organist of the Rue de Berri American Church) were excellent accompanists. The De Sales' garden-tea-musical was a delightful affair, enjoyed by all.

I understand that Leoncavallo, the Italian composer, has signed papers to conduct a curtailed or condensed produc-



MONDINEU'S "LA MUSE." (Paris Salon, 1911.)

tion of his opera, "I Pagliacci," an act of about half an hour's duration, at the Hippodrome in London the engagement to begin about the middle of September and to continue for a fortnight or longer.

Among visitors to THE MUSICAL COURIER in Paris was Miss E. G. Richards, vocal teacher, traveling through Europe with a party of fourteen teachers from the Township High School of Sterling, Ill. E. T. Austin, superintendent. Also Estelle Stamm-Rodgers, of New York (formerly of Philadelphia); Marguerite Leyden, of Chicago; Marguerite Lemon, of New York and Rome (Italy); Mr. and Mrs. George Ransom, of Minneapolis; Mrs. Archibald MacRae Rankine, of Denver; Prof. H. H.

Bellamann, of Greenville College; Mrs. Joseph Kaspar, of Washington, with a party of vocal pupils.

DELMA-HEIDE.

Paulo Gruppe to Play in Munich and Paris.

Paulo Gruppe, the young Dutch-American cellist, is finding his "lucky" star in the ascendancy. Since his triumphs in London last summer, Gruppe has played in Birmingham, England, with the London Symphony Orchestra, and then in Holland with the Berlin Philharmonic Orchestra. Now reports come from Germany that he is to play twice in Munich with the Volks Orchestra in that city. He is also to play in Paris with one of the orchestras (two have offered him appearances).

Mr. Gruppe's forthcoming American tour will begin the end of November. He is booked for concerts and recitals in half of the States and he is to have some engagements in Canada. The bookings closed for him are recitals in Newark, N. J. (New Symphony Auditorium); Montclair, N. J.; Buffalo, Rochester and Brockport, N. Y.; Cleveland, Columbus, Canton, Defiance and Hamilton, Ohio; Grand Rapids, Lansing, Bay City and Flint, Mich.; Cedar Rapids and Grennell, Iowa; Kansas City, Mo., and Topeka, Kan. These appearances and some others to be announced later, will cover the months of December and January. In February Mr. Gruppe goes to the northwest and then makes a tour of the Pacific Coast, twelve concerts in all, visiting twelve cities. When he returns East, it will be through the South. He is to play in Arizona, Texas, Louisiana, Mississippi, Alabama, Oklahoma and Tennessee. The cellist expects to play in several cities of Texas where he achieved success last season; also, he may play again in New Orleans, another city where the young artist was received with marked favor. The press notices from South and West, including St. Louis and Chicago, show that the discriminating critics have ranked Gruppe with the greatest players of this generation. The growth of his fame in Europe the past summer is the best indication that the American admirers of the cellist have not exaggerated the gifts of this young man.

While in England this summer Mr. Gruppe played an arrangement of the Bach "Chaconne," which aroused much discussion among musicians, but all admitted that he played the work with masterly technique and understanding. It is predicted that musical Germany will hail Gruppe as one of the young men of the day who are helping to make a new chapter in musical history.

Mrs. Charles P. Gruppe, the mother of the young cellist, recently returned to New York from England, where she passed the summer. Mrs. Gruppe is now with her younger children at Lakeville, N. Y. Mr. Gruppe, Sr., the celebrated painter, is up in Toronto, Canada, where he is arranging his pictures to be exhibited at the exposition.

Andrea Sarto's Summer Engagements.

Andrea Sarto, the baritone, is among the New York singers who have had to sing a number of times during the summer. Mr. Sarto appeared in the large Auditorium at Asbury Park, N. J., with marked success, encores being demanded from the music lovers after his beautiful singing. Other engagements were in New England, including a concert at the Stony Brook (Conn.) Auditorium, Monday evening, August 28. While sojourning at several resorts Mr. Sarto was called back to New York to sing for a phonograph company. He was especially engaged to sing the leading baritone airs in "The Chimes of Normandy" and "Florodora."

At the concert in Stony Brook last week Mr. Sarto sang an aria from Verdi's "Don Carlos" and songs by Dvorák and Fischer. John Barnes Wells, the tenor from New York, was another artist who appeared at the concert.

Gerville-Reache in Adirondacks.

Jeanne Gerville-Reache, the prima donna contralto of the Chicago-Philadelphia Grand Opera Company, and her husband, Dr. Rambaud, have returned to the doctor's hunting lodge at Grass Pond, in the Adirondacks. Both have completely recovered from their injuries sustained in the recent automobile accident.

Madame Gerville-Reache will study new roles in German and English, which she is to sing during the coming season. The singer received a letter from the French composer Massenet, in which he begged her not to ride in an automobile until after the first performance of his opera "Werther" in Boston next November. Madame Gerville-Reache reassured Massenet by cable that she would heed his wishes.

Ysaye in Switzerland.

Eugen Ysaye, famous fiddler, is at the Schweizerhof, Lucerne, Switzerland, with Madame Ysaye.

Luba d'Alexandrowsky, the Russian Pianist.

Luba d'Alexandrowsky, the Russian pianist, has a beautiful home in Florence, Italy, which has become the rendezvous for men and women in the exclusive circles of art and society. Besides her great gifts as a musician, Miss



LUBA D'ALEXANDROWSKY.

d'Alexandrowsky is a painter and linguist and a charming hostess. Her piano playing has been thus described by a European critic:

Luba d'Alexandrowsky has the technical skill, the excellent classical style, and, most of all, the exquisite and deep feeling and the freshness and dash which Buonamici imparts to his pupils. Her touch is most delicate, yet full of strength and spontaneous coloring, which inspires her audiences as the great composers intended their works should.

The pianist, as the above paragraph indicates, is a pupil of Buonamici, the master who was so devoted to Liszt. Miss d'Alexandrowsky's programs show her to be a genius

for only a genius could master the compositions she plays with remarkable emotional and technical powers. The pianist began her studies in childhood and thus it may be said of her, she has lived in the musical atmosphere all of her life. Luba d'Alexandrowsky is a countess by birth, but in her professional life she prefers not to use the title.

Claparelli-Viafora as Mimi.

The following notices refer to Gina Claparelli-Viafora, as Mimi, in a performance of "La Boheme" with Caruso as Rodolfo:

The Mimi was Madame Claparelli. Her voice is a soprano of good range and is of agreeable quality. She sings true to the pitch with clarity and exactness in phrasing. Her work with Signor Caruso was neatly and intelligently done.—Chicago Tribune.

However, Mimi's lung trouble in no way affected the voice of Madame Claparelli. Vocally her equipment is excellent. Her voice is fresh, of great natural beauty, with ample range and power.—Chicago Inter-Ocean.

Gina Claparelli invested the role of Mimi; Caruso as Rodolfo. Her voice is a high and voluminous soprano, which she has under good control. This was her first appearance in Chicago and she earned considerable applause.—Chicago Examiner.

Gina Claparelli sang the part of the lovelorn, long-suffering Mimi. She has a powerful voice of considerable charm, which is well used and made its presence felt agreeably.—Chicago Daily News.

The performance of "La Boheme" with Caruso, Scotti and Mrs. Claparelli was productive of enjoyment. Madame Claparelli sang Mimi. This artist is possessed of a voice at once pleasurable and sonorous. She sang the music of her role with skill and with perception of the action required of it.—Chicago Record Herald.

Texas Pupils in Concert.

Two of Ida Haggerty-Snell's pupils, Zelah Pate and Emma Witmer, were heard at a concert Monday night of last week at San Antonio, Tex. Miss Pate has a coloratura voice, which, after a little more than a year's training under Mrs. Haggerty-Snell, promises beautifully for the future. The young singer gave evidence of this by her singing of the "Jewel Song" from "Faust" and a polacca by Bellini. Miss Witmer has a rich, deep contralto, which she used artistically and effectively in singing "Mother o' Mine" by Tours.

Spalding to Play in New York October 21.

Albert Spalding, the noted violinist, will make his re-appearance in New York at Carnegie Hall, Saturday afternoon, October 21. It is two and a half years since Mr. Spalding has played in the metropolis and during this interim he has had phenomenal artistic triumphs in Germany, France, Russia, Italy, England and Finland.

Mr. Spalding is at present at the country home of his parents on the North New Jersey Coast. His recent concert in the Auditorium at Ocean Grove, was chronicled far and wide as the musical event of the summer in that place.



YVONNE DE TREVILLE.

The young coloratura soprano who is coming to America in November for concert appearances under the management of R. E. Johnston. This artist recently scored a brilliant success in opera at Vichy, the famous watering place.

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CHOPIN THE COMPOSER.—III. A WORLD FORCE.

BY EDGAR STILLMAN-KELLEY.

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A pupil should not be kept too long at the study of one method, or confined to the taste of one nation. What is truly beautiful must not be imitated, but felt, and assimilated with the individual genius. We must not take one man, or one nation as a model, for these only afford examples more or less imperfect.—Joseph Elmer.

Time was when the term catholic applied to all orthodox Christian believers. At the present day, convention has so narrowed its meaning, that it is popularly employed to designate only those of the Roman confession.

So powerful is the voice of music, so appealing its message, so direct its address to peoples of divers tongues, that it is sometimes called a universal language. No wonder then, that compositions are frequently esteemed in direct proportion to their universality. Doubtless composers of all nations should be eligible to the creation of works to which the coveted adjective *universal* may be applied, but its use has become so restricted of late that its employment now generally refers to music made in Germany.* Not long since I was discussing the structural character of Chopin's creations with one of Germany's ablest composers, a man of broad sympathies and widely comprehensive views. I called his attention to Chopin's novel devices, logical development and consequential interweavings of inner voices. Admitting, of course, their undeniable beauty, he did not grow so warm over the workmanship, adding that the works of Herr X were "*universeller*." Now this Herr X. was born on German soil, but his inspiration is often called in question, though none doubts his technical proficiency. Universal! One sometimes grows weary of the specification. It most assuredly does not comprehend all desirable qualities. When we hear that this or that "all around" or general utility composer is more universal than Chopin, we are tempted to reply, "Yes, truly, so are weeds more universal than roses, and sparrows than nightingales."

Whenever a creative mind shows such power that its imprint is seen upon the works of artists in foreign lands employing other idioms, and different mechanical media from its own, we may safely assume that this indicates the possession of qualities other than those purely local and national. Thus the success of Chopin in the idealization of Polish folk-music, gave the impetus to the creation of such works as Liszt's Hungarian Rhapsodies, Dvorák's "Slavic Dances" and that brilliant array of compositions by Grieg and the great Russians, in which the melodies of their respective country folk were exploited. This influence, however, is merely external, although in many (possibly most) cases, textural traits Chopinesque are in evidence. Bizet's "Djamileh," "l'Arlesienne" and "Carmen" betray a fondness for folk-songs conceived in quaint modes and Oriental scales, glowing harmonies and rich thematic work, which point unmistakably toward Chopin; indeed, certain highly elaborated cadence formulas and other details are directly derived. This is also true of Delibes in his "Lakmé," which evinces similar refinement in the treatment of exotic material.

The influence upon German composers, Schumann, Wagner, etc., has been already referred to. An editorial comment in the London Musical Record† is to the point. "No composer ever intentionally took him as a model, but Chopin exerted a strong influence over those who came after him, notably over Wagner. Reminiscence hunters are not unjustly looked upon with disfavor, but in this case no hunting is required—the reminiscences stare one, as it were, in the face. Actual note resemblances, however curious, are mere accidents; the chromatic element it must surely have been which so attracted Wagner." The writer evidently feels the power of Chopin's harmonic masses and his logical development of the same, and notes that similar material and similar workmanship are manifested in the best of Wagner's tone structures.

Let the reader but pause for an instant and imagine how "Siegfried" and "Die Götterdämmerung" would sound if the composer had employed no other harmonic material than that which we find in Mozart or Beethoven at their best. Let us say such as we find in the former's G minor symphony (first movement) or the latter's sonata, Op. 57 ("Appassionata"). There would be much missing. On the other hand let him fancy that he has never heard anything either of Chopin or Wagner; then that the action of the Trilogy be filled with a magic fluid which contains the essence of certain Chopinesque pieces like the etude Op.

*This usage is not peculiar to Germany, nor does it imply chauvinistic sentiment in art matters. On the contrary, nowhere else does the theater possess such a rich, international repertory, while the concert stage is hardly less cosmopolitan.

†March, 1910.

10, Nos. 4, 6, 7, 9, 11 and 12. Op. 25, Nos. 1, 2, 3, 6, 7, 9, 10 (first theme), 11 and 12, the preludes Op. 28, Nos. 1, 2, 4, 6, 8, 11, 12, 14, 16, 17, 18, 19, 21, 22, 24, and Op. 45, together with the sonata in B flat minor, especially the working out section of the first movement, with its premonishment of the "Götterdämmerung" motive and the second part of the scherzo with its prophecy of the "Feuerzauber." Here the aforementioned lack of the harmonic element is by no means so pronounced as in the former hypothetical case. On comparing this with the version by Wagner himself, the result would prove truly interesting. Wagner's would show at times greater power and reveal his extraordinary capacity for the absorption and further elaborations of those principles first applied by Chopin. At the same time it would not always give evidence of the rare refinement of the Pole, or testify to that unusual gift for preserving the balance of power among conflicting tonalities which characterized Chopin's art.

Among the many features that might be cited wherein Chopin showed himself to be a stimulating influence affecting his colleagues and successors, we may mention his original manner of delaying the resolutions of dissonant chords, suspensions and changing notes. In Example 8 a (See Example 8) we see the suspension at N. B. 1 not only delayed but resolved four octaves below at N. B. 2. In Example 8 we see at N. B. 3, the tone G resolved after the tone E has intervened; but far more remarkable is the progression of the tone F, in the middle voice (at N. B. 4). It is a curious illustration of how the ear retains the dissonant tone, expecting it to resolve even after two measures have intervened. (See Example 8, N. B. 4 and 5).



EXAMPLE 8.

Wagner employs this device frequently, possibly nowhere with more marked dramatic force than in "Tristan and Isolde," where the unhappy pair partake of the love potion. The theme of Desire (or Love-Charm) bursts forth from the entire orchestra in the strongest accents, covering a range of five octaves. But stormy passages of the strings descending two octaves from high E flat precede the resolution of the dissonant intervals which occurs in the medium register. (See Example 9).



EXAMPLE 9.

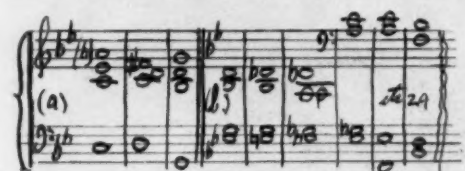
In Chopin's Nocturne Op. 62, No. 1, we have a delayed changing note of peculiarly cutting character, as it comes before the third of the chord. (See Example 10). A curious parallel occurs in King Mark's theme ("Tristan and Isolde," close of Act II). It is interesting to see how the feature at N. B. 1 is amplified by Wagner and how delicately the non-resolution of the G natural at N. B. 2 renders this expressive theme perfect of its kind.

The prolongation of the cadence formula is sometimes productive of very artistic effects. The opening of the G minor ballade seems on first acquaintance to be in the key



EXAMPLE 10.

of A flat major. It is simply the first inversion of the chord of the second degree of G minor with the fundamental lowered (the so called Neapolitan sixth). This introduction is nothing more nor less than a wonderfully idealized cadence formula. (See Example 11 a). A kindred device was that of Wagner's in the introduction to Act II of "Tristan and Isolde." Critics attacked Wagner for thus plunging into a sea of unprepared, unresolved dissonance, but on analysis we find the outline is quite as refined and as thoroughly consistent with the laws of harmony as was Chopin's, just quoted, only it takes him twenty-seven measures to reach the tonic tried in its fundamental position. (See Example 11 b).



EXAMPLE 11.

On the other hand, great accelerations of the processes of modulation are distinctive features of Chopin's style. If the student will examine carefully the chord progressions in Example 12, he will obtain an excellent idea of this principle. Here we have a passage in which on each quarter beat we find a well constructed chord, resolving irregularly for the most part, but so sonorous that it is satisfactory when played slowly, even *adagio*. Now by taking each quarter note as a sixteenth and contracting these four measures into one, we obtain the fourth measure before the entry of the closing theme (in D major) of the first movement of the B minor sonata. This shows how great was Chopin's sense of beauty and what pains he took to avoid melodic smears and harmonic smudges, which might easily be thrown in as bits of padding in an out-of-the-way place like this. A similarly conscientiously wrought out passage, is that joyous outburst of the strings in the high registers, preluding the entrance of Elizabeth, at the beginning of Act II of "Tannhäuser."



EXAMPLE 12.

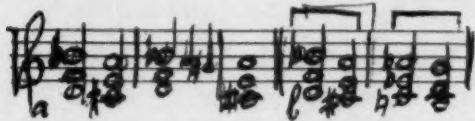
Rapidly moving sequences were introduced by Chopin. (See Example 13 a from the etude Op. 25, No. 6).



EXAMPLE 13.

The wonderfully liquid and elusive song of the Rhine-daughters contains kindred elements (See Example 13 b).

Both masters touched upon the miraculous—and yet how unswervingly have they obeyed the (to us) hidden laws of harmony! (See Example 13 c and d). Chopin's daring experiment, already made in his first sonata, of running together a series of chords of the 6th in chromatic succession, is doubtless referable to the progression of the above mentioned "Neapolitan sixth" chord, to the first inversion of the major tonic triad. (See Example 14 a).



EXAMPLE 14.

One need only try a sequence based upon this progression and the thing is accomplished. (See Example 14 b). The descending series in Chopin's first sonata was followed by ascending series in the E minor concerto, carefully kept within key-bounds. In the polonaise Op. 53 we find it employed in a more daring manner; something like the treatment employed at the close of the one in E flat major, Op. 22, and in the scherzo of the sonata Op. 35. (See Example 15).



EXAMPLE 15.

How vividly Wagner saw the possibilities of this device, is suggested by the quotations from the last act of "Die Walküre." At one time it lends its invaluable aid in simulating the wind as it bears the Wish Maidens on the storm cloud. (See Example 16 A).



EXAMPLE 16A.



EXAMPLE 16B.

Again it mingles with a fiercer element—fire, the visible evidence of Loge's approach. (See Example 16 B). Observe how manifold are the master's means of molding this plastic material; now in descending gusts; now in triple thrills, suggesting flickering flames; again in zig-zags of open 5ths. Truly Wagner had studied his Chopin to good advantage!

These consecutive chords of the sixth, with all their manifold variants, gliding so plausibly up and down the chromatic scale, are but so many phases of the rapid chord movement and accelerated modulations instanced in Examples 12 and 13. So successful were the results above quoted, that Wagner tried similar procedures with other harmonies. Thus in the third act of "Die Götterdämmerung," when Hagen's fatal spear-thrust brings Siegfried to the earth, the Ravens of Wotan flutter across the scene accompanied by an ascending chromatic series of seventh chords—a marvelously effective dilation of Hagen's Murder Theme.

Akin to this illustration is the striking opening passage for strings in the final movement of Tchaikowsky's "Sym-

phonie-Pathétique." In the latter instance, as the composer builds his series on the diatonic, rather than the chromatic scale, a greater harmonic variety is afforded. This is particularly noticeable in the ascending flights of chords preceding each appearance of the main motive in the reprise. (See Example 16C).



EXAMPLE 16C.

On careful examination we shall find that these passages will admit of the closest scrutiny as was the case with Example 13. In fact, each and every chord if played never so slowly, is dramatic and effective taken alone or in connection with the preceding harmony, or with what follows it. The upper F sharp in the bass clef is to be regarded as a harmonic of the lower one, and should be omitted in playing the passage on the piano.

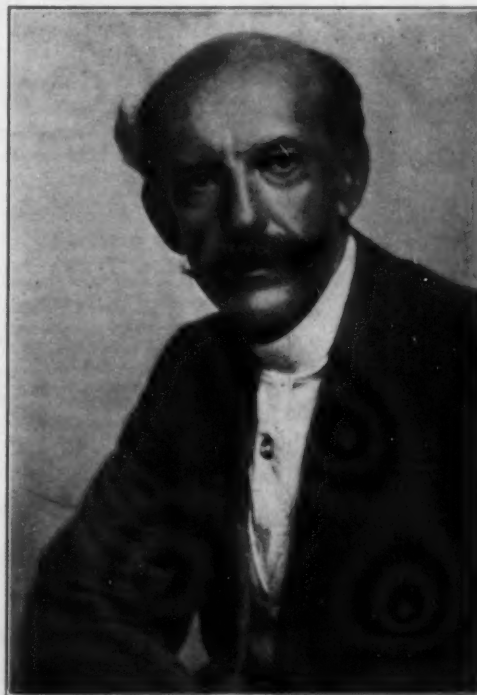
Not long after the first production of this work in New York, Xaver Scharwenka expressed himself thus to a circle of friends: "After 'Isolde's Death,' we thought the last word in music had been uttered. Now we find in the 'Pathétique' that which is new, strikingly beautiful and deeply affecting." But certain classicists have been so highly commended for their abstention from sensuous beauty, that if a composition lay claim to melodic charm or harmonic power many good laymen at once have apprehensions lest it be lacking in intellectual qualities. Concerning Tchaikowsky's swan-song, no less a personage than Weingartner has expressed his compunctions of conscience in classifying it as a symphony. This, too, in spite of its two sonata movements—the first and the last. However, Herr Weingartner is in good company for in Bach's day there were excellent musicians (so says Ebenezer Prout) who declared that not one of the fugues in the Well Tempered Clavichord was correct.

Now harmony must either be reckoned with as a powerful factor in music, or, to use the phrase of a contemporaneous contrapuntist, it is simply a "broken reed," serving merely in a subordinate capacity. If we assume the former premise then in passages where harmony is the important feature it should be made to evolve as symmetrically as would a purely melodic phrase in the hands of Mozart or Beethoven. In this light, the piano-forte compositions of Chopin, the music-dramas of Wagner and the symphonies of Tchaikowsky stand forth as epoch making works.

(To be continued.)

Dahm-Petersen Returns to Concert Field.

After some years devoted to teaching, Adolf Dahm-Petersen, the baritone, will return to the concert field



ADOLF DAHM-PETERSEN.

this season. Mr. Dahm-Petersen will make a tour of the South in song recitals, playing his own piano accompaniments. His voice is of manly timbre and remarkable

range, and this together with his emotional temperament, his musicianship and intelligence have united in an artist of extraordinary powers. Mr. Dahm-Petersen might be hailed truthfully as the creator of a new school of recital singing, since he combines gifts that have rarely been heard in this country. Besides singing and playing his own accompaniments, the singer gives the analysis of the lieder and arias he sings. He is a fine lecturer and thus his recitals make a double appeal to young singers, and all students of singing.

Vocal teachers, too, may learn something from the superb interpretations which Mr. Dahm-Petersen gives. Even those who have not made music a thorough study derive much pleasure from the Dahm-Petersen recitals because of the little lectures and the clear enunciation of the texts.

When Mr. Dahm-Petersen revisited his home in Scandinavia he brought with him a much prized letter from the great composer, the late Edvard Grieg. The letter, written at Christiania and dated November 20, 1906, includes this paragraph:

Mr. Dahm-Petersen's singing has warmth, tenor and poetry. What he gives is true music and his main gift; to render romance to his own excellent accompaniment is a specialty, where he truly stands all by himself.

Mr. Dahm-Petersen is under the management of the Concert Direction M. H. Hanson, of New York. After the tour South, the singer expects to be heard in other sections of the country. His recitals in New York, given some years ago, are recalled with pleasure. A large public regretted to hear at that time that the singer had withdrawn from the concert stage to accept a position as head master of singing in a school. However, his coming back seems natural, because the artist is just in his prime with his fine voice in the best condition.

Comstock School of Music in New York.

Elinor Comstock, who has been at the head of music departments at the Bennett and Finch schools for several years, has opened her own school in an exclusive up-town neighborhood, at which special advantages will be offered young ladies. The students at the Elinor Comstock School of Music will live in the institution, and thus the difficulty of finding a suitable boarding place for young ladies who come to New York is solved. Miss Comstock has arranged with the Finch School near her house to receive students from the Comstock School who wish to pursue general branches of education. There is but two minutes' walk between these schools. The musical courses will be complete, covering every branch, including piano, singing, harmony, sight reading, ensemble playing, and, above all, the intelligent hearing of the best music. Miss Comstock will continue during the season her weekly lectures on the operas, including the Wagnerian music dramas.

Miss Comstock's equipment as a teacher is set forth in the following endorsements:

WIESBADEN.

DEAR MISS COMSTOCK—It is with great interest that I listened to your pupils, and I am most favorably impressed by the very good teaching they have had. Wishing your new school all the success it deserves, I am

Very sincerely yours,

OSKAR GARBELOWITZ.

14 ST. JOHN'S WOOD ROAD, LONDON, N. W.

I consider Elinor Comstock one of the greatest teachers of the Leschetizky School, both as regards technic and true musicianship. During my visits to the States I have heard several of her pupils play and was most impressed, not only with the fine ground work, but with the dynamic contrasts, excellent pedalling and beautiful tone color which they produced.

KATHARINE GOODSON.

The undersigned herewith states that Elinor Comstock studied the piano under him during two seasons with great success. He affirms positively that Elinor Comstock is capable of giving superior instruction, for she possesses practical as well as theoretical knowledge, united with a fine natural intelligence.

THEODORE LESCHETIZKY.

Bauer to Have His Programs Annotated.

Harold Bauer, writing to his American manager from Paris, announces that he will have his programs annotated for his coming season in America.

"In accordance with several requests and suggestions I have received from American friends," explains Mr. Bauer, "I propose to make a new departure, and have the programs annotated. That is to say a short article, descriptive, historical or in some way suggestive, will accompany each important composition. They will not be in the form of a musical analysis, for this only appeals—and that very vaguely—to the musical student. The object of the scheme is to make the various compositions clearer and more interesting both to musicians and the general public. The articles will be compiled by Alfred Kalisch, one of the greatest living authorities on musical matters, and an important musical critic of London."

"Who are the two men who shake hands and look sympathetic every time that prima donna's name is mentioned?"

"One is her manager and the other is her husband."—Washington Star.

MUNICH INTERVIEW WITH STOKOVSKI.

MUNICH, August 21, 1911.

THE MUSICAL COURIER correspondent recently called upon Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, in order to inquire about the plans of that organization for the coming season. Mr. Stokowski, with his charming young wife, Olga Samaroff-Stokowski, have selected this city for their future permanent residence, and have established their home in a most beautiful and comfortable villa on the outskirts of the city. The photograph shows a partial view of the villa from the



LEOPOLD STOKOVSKI, MINUS HIS MANE.

garden. Inside the open door is Mrs. Stokowski's practicing room, while Mr. Stokowski has a great, bare room in the attic for his study, so that both can work at the same time without disturbing each other.

The young conductor was very enthusiastic over the prospects for the coming season. In the first place the orchestra is to have its own hall for the concerts through the public spirited gift of Mrs. Thomas Emery. The hall,

which is in process of erection, will be known as the Emery Auditorium. It will probably be finished in time for the opening concert of the season, or if not, at the latest, by Christmas. The stage will present in its form and decorations a facsimile of the throne room in the royal palace in this city, the statues of rulers, which are to be found here being replaced by busts of the great composers. The acoustics have been very carefully worked out by the architects with the expert assistance of Mr. Stokowski, who is an earnest student of this branch of science. A portion of the orchestra plays every year a summer engagement at the Cincinnati Zoo, and a new handstand was erected for it there this year, which proved very successful from the acoustic standpoint. The plans for this were made by Mr. Stokowski, and those for the new Emery Auditorium have been worked out on the same lines, so that there is every prospect of success in solving the ticklish problem.

The plans call for a series of twenty-four symphony and six popular concerts in Cincinnati. The orchestra will also visit a few outside cities, giving four concerts in Pittsburgh and appearing in Chicago and St. Louis for the first time. It is Mr. Stokowski's principle, however, to make as few long trips as possible, and to devote the best work of the orchestra to developing the musical life of Cincinnati and its neighboring cities. The full strength of the orchestra will be brought up to eighty-two men. The concertmaster is that excellent violinist, Emil Heermann, of Frankfurt, son of Prof. Hugo Heermann.

Of the twenty-four symphony concerts in Cincinnati three will be given without soloist. One of these will have a program exclusively of English music, and another of French music. The English program will include works from the early composers Orlando Gibbons, Purcell and Byrd, then Stanford's "Irish" symphony, Elgar's "Symphonic Variations," and an almost unknown but splendid work of Arthur Sullivan entitled "Overture di Ballo." The French program will have numbers by Lulli, Rameau, Saint-Saens, Debussy, Berlioz and Cesar Franck's D minor symphony. The most important novelty of the sea-

son will be Elgar's new second symphony, which will have its first American hearing under Mr. Stokowski.

Another novelty for Cincinnati is the "Puck" overture by Gustav Strube, of the Boston Symphony Orchestra.

The list of soloists is not yet complete, but as far as made up includes the following well known names: Madame Rappold, from the Metropolitan Opera House; Ernest Hutcheson, pianist; Kathleen Parlow, violinist; Ludwig Hess, tenor; Efram Zimbalist, the young Russian violinist; William Bachaus, the English pianist, and Harold Bauer.

Regarding the plans of Mrs. Samaroff-Stokowski for the coming season, I learn that she will appear in only about



MUNICH HOME OF THE STOKOVSKIS.

twenty concerts. She will not appear with her husband's orchestra in Cincinnati, but will play with the organization a few times on the road. She will, as usual, play with the Boston Symphony Orchestra, and also give a recital in that city as well as in New York. H. O. Osgood.

Victor Harris Sailing Homeward.

Victor Harris, who spent the summer in Scotland, sailed for New York September 2 on the steamer Mauretania. On his arrival here Mr. Harris will go to Bar Harbor, Me., for several weeks. He will reopen his New York studio Monday, September 25.

Greetings from Ceylon.

The interesting picture shown below was sent to THE MUSICAL COURIER from Ceylon, India, by Eleanora de



A CEYLON ELEPHANT IN CAPTIVITY.

Cisneros, with her greetings to all her musical friends in America.

Lagen's New Offices.

Marc Lagen, the New York concert manager, has moved into his new offices in the Bristol Building, 500 Fifth Avenue. Among the artists he will manage during the season of 1911-1912, are Corinne Rider-Kelsey, soprano; Claude Cunningham, baritone; Gina Ciaparelli-Viafora, soprano; Charlotte Lund, soprano; Charles Hackett and Arthur Hackett, tenors; Isabella Beaton, Jeannette Durno, Charlotte Herman and Inga Hoegsbro, pianists.

Inga Hoegsbro Planning for Canadian Tour.

Inga Hoegsbro, the Scandinavian pianist, has returned to New York from her vacation passed at Nahant, Mass. Miss Hoegsbro is planning her programs for her coming Canadian tour. She is an exceptional interpreter of Grieg and Sinding compositions.

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Henriette Michelson Enjoying the Simple Life.

Henriette Michelson, the pianist, is enjoying the simple life at her forest study, built up on the shores of Lake Onaway, in Raymond, N. H. Incidentally, Miss Michelson thinks of her coming concert season and then she plans her repertory. The pianist played recently at a con-



HENRIETTE MICHELSON AT NAKOHA STUDIO, ONAWAY LAKE, RAYMOND, N. H.

cert in her summer retreat assisted by two other artists. The program for that appearance follows:

Aufschwung	Schumann
Barcarolle	Rubinstein
Feuerzauber	Wagner
Miss Michelson.	
Songs without words—	
Hunting Song	Mendelssohn
Spring Song	Mendelssohn
Spinning Song	Mendelssohn
Miss Michelson.	
Selection.	David L. Fellows.
Scherzo in B flat	Chopin
Miss Michelson.	
Revery	Goetschius
Au Bord d'une Source	Liszt
Miss Michelson.	
Invitation to the Dance	C. M. Von Weber
Miss Michelson.	
Eude in A flat	Chopin
Waltz Sketches	Goetschius
Dr. Percy Goetschius.	
Selection.	Mr. Fellows.
Nocturne for the left hand alone	Scriabin
Butterflies	Grieg
Waltz	Arnold Volpe
Miss Michelson.	
Hungarian Dances, for four hands	Brahms
Miss Michelson and Dr. Goetschius.	

The accompanying picture shows Miss Michelson and a friend in front of the studio, at which only musical and nature topics are discussed.

Success of Meta Reddish.

The American prima donna, Meta Reddish, of the San Carlo, Naples, on August 4 opened the festival season of grand opera at the beautiful new theater of Pescara with



META REDDISCH (ON FRONT SEAT) WITH FRIENDS IN PESCARA.

the "Barber of Seville." At each appearance as Rosina and at later performances in "Rigoletto" the young artist was received with most enthusiastic applause, and shared with the well known tenor, Manfredi Polverosi, success of the highest order. Translated extracts from leading Italian journals follow:

Our distinguished guest, Meta Reddish, of the San Carlo, Naples, had a very great success at our theater in the "Barber of Seville." The public of Pescara has accorded her a most enthusiastic reception and last evening she was obliged to repeat the cavatina and the variations of Proch.—La Tribuna, Rome.

Meta Reddish had a most noteworthy success at the Teatro Michetti of Pescara. The operatic season was inaugurated with

the "Barber of Seville," in which the very young artist, besides exhibiting much grace and elegance in acting, revealed rare art and an unusual voice of lovely quality and extended range. She was obliged to repeat the cavatina and the Proch variations after continued applause. Her success in the "Barber" has been fully confirmed by her appearance in "Rigoletto," which she sang last evening. The public insisted upon the repetition of "Caru nome" and the duet of the third act with the baritone.—Il Mattino, Naples.

Meta Reddish, gifted with a most beautiful soprano voice and possessing a perfect method of bel canto, was obliged to repeat the cavatina and the Proch variations, and throughout the opera she was greatly applauded.—Il Roma, Naples.

A perfect artist and much applauded was the beautiful Signorina Reddish, a Rosina delightfully full of charm. Gifted with a beautifully timbered voice and fine ability in acting, she was compelled to repeat "Una voce poco fa" and the "Lesson scene."—Giornale d'Italia, Rome.

The leading roles were interpreted by artists of the first rank. Meta Reddish, a most charming Rosina, had a true triumph.—La Vita, Rome.

The very young and beautiful prima donna, Meta Reddish, is gifted with a magnificent voice sweetly modulated. A large and severe audience warmly applauded her many times.—La Tribuna, Rome.

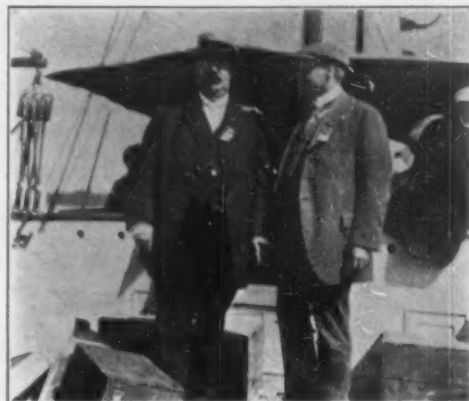
Meta Reddish came to Pescara preceded by reports of a most flattering nature and these she has most fully confirmed. Her Gilda is a most exquisite incarnation in the opera of our immortal Verdi. She has shown herself to be a most conscientious artist, a virtuosa of bel canto, gifted with a fresh and beautiful voice which she uses with fine artistic taste. To her vocal resources she joins natural grace, elegance and unusual ability in stage deportment and thus her success has been complete.—Il Faro, Pescara.

Charles Hackett's Narrow Escape.

Friends of Charles Hackett, the young tenor, are congratulating the singer on his lucky escape from drowning last month while at Princess Point, Me. Mr. Hackett is an expert swimmer and to this accomplishment he owes his life. When the little boat he was in capsized in a sudden storm, the singer found himself struggling in ice cold water, but in spite of this he swam two miles to the shore, where some kindly farmers took him in and gave him dry clothes and some nourishment.

Hess Enthusiastic About the Far West.

Ludwig Hess, the German tenor and composer, who went to Seattle last month to sing at the saengerfest of the North Pacific Saengerbund, is enthusiastic about that



LUDWIG HESS AND CLAUDE MADDEN, MUSICAL DIRECTOR SEATTLE SAENGERFEST.

section of the country. The artist received ovations at the saengerfest concerts and was "lionized" socially by the leading men and women of that city. Mr. Hess thinks the environs of Seattle beautiful. Besides his professional and social engagements during his stay in the far west, Mr. Hess has devoted some time to composing. He has made a new setting for a cycle of poems by Hafis, the Persian poet and philosopher. He is also writing a new choral work and while in the West is revising his repertory of English songs and oratorio arias which he will sing at his recitals in the United States this coming season.

The accompanying picture shows Mr. Hess and Claude Madden, the musical director of the music festival at Seattle. The singer is the man with the cap and Mr. Madden's chapeau is the conventional straw hat.

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MUSIC IN MUNICH.

MUNICH, August 14, 1911.

Munich is one of those few unpleasant cities where the poor critic has no rest even in summer. Festivals and concert cycles without regard to the thermometer. This is the hottest summer in Germany since the erection of the weather bureau in 1848, and here in Munich it has not rained for over a month.

The first "Ring" has been finished. Otto Lohse, of Cologne, as was to be expected after the excellent "Tristan" performance, proved himself a competent, intelligent conductor, with temperament and fine musical feeling. First honors undoubtedly belong to Edyth Walker, who sang the three Brünnhildes splendidly. Berta Morena gave, as ever, a fine Sieglinde in the "Walküre." Ernst Kraus, who is no more in his prime, was rather an indifferent Siegmund. On the other hand, Knoté was in fine form for the two Siegfrieds. Maude Fay, as Gutrune, and Gillman, as Hagen, were two other particularly good characterizations. Taken as a whole, this first "Ring" stood on a very high plane, which is not always the case here in the Festspiele.

After the "Ring" came "Tristan," with Richard Strauss at the conductor's desk. His interpretation of the opera may be judged from the fact that the first act required ten minutes less playing time than under Mottl, and the second act also was shortened almost as much. "Tristan" is long enough any way, and I find Strauss' tempi a distinct improvement. It brings tremendous life and vigor into the opera. The prelude was magnificently given; I never heard it better played. Frau Rüsche-Endorf (of Leipzig), the Isolde, has a large voice, and gave a very fair routine performance. Dr. von Bary, from Dresden, the beloved of Bayreuth, sang the Tristan. I confess that I am absolutely unable to share in the general German enthusiasm for this singer. A giant in stature, he looks the part, but the principal attribute of his voice is its giantlike size, not its quality, and what he does with it cannot be really called singing. He shouts and declaims and occasionally growls, but never sings. Van Rooy was the Kurvenal. His voice is no more what it was.

Following "Tristan" came "Figaro's Wedding," also with Strauss conducting. As Mozart conductor I do not fancy R. S., particularly with the remembrance of Mottl's exquisite work. Strauss rides with a rough hand over the delicate nuances and fine shadings of the score, and the same tendency to hurry everything which helped in "Tristan" only hurt "Figaro." One little thing shows plainly the difference between the two men, Mottl and Strauss. Mottl always accompanied the "recitative secco" on the harpsichord with simple chords, but there was not enough noise to be gotten out of that instrument to suit Strauss, who ordered in a piano, and accompanied the recitatives with improvisations and elaborations which diverted the attention from the singers to R. S. It was clever musicianship, but very bad taste. The performance was excellent. The star of the evening was Hermine Bosetti, whose Zerline has few, if any, equals on the stage today. The other principal roles, Maude Fay as the Countess, Brodersen as the Count, and Schreiner as Figaro were all splendidly done.

Notice of the "Ring" performances would not be complete without mention of Ernestine Schumann-Heink. The parts which fell to her share in the "Ring" are all short—Erda, the Norn and Waltraute, but Schumann-Heink by her unsurpassable artistic work raised each one to an important feature of the evening. When one sees the care which the singer bestows upon these little roles it is easy to understand why she has risen to the very top of her profession. Madame Schumann-Heink is in best spirits and also in exceedingly good voice this summer. She has gone back to Bayreuth for a few performances, but will return here to sing again in the "Ring" and also once as Magdalena in the "Meistersinger."

Andreas Dippel has been here for a few days, busy as ever. Signor Campanini, his first conductor, was also here for a day or two, principally for the purpose of hearing E. Wolf-Ferrari's new opera, "The Jewels of the Madonna," which the composer played for them. Both gentlemen are very enthusiastic over the new opera. The other novelty for America which Dippel will produce during the coming season is Massenet's "Cendrillon." The Philadelphia-Chicago company will begin with two weeks in Philadelphia, followed by ten weeks in Chicago, then a two weeks' tour through the West, and end with six weeks in Philadelphia. Among the engagements which Dippel has already made is that of the dramatic soprano Madame Salzmänn-Stevens, who is now appearing at Bayreuth; Rosina Galli, the eighteen-year-old prima ballerina from La Scala, Milan, and Conductor Dr. Szendri, who is engaged for Hamburg in 1912. Manager Dippel

has left for San Martino di Castrozza in the Southern Tyrol to spend two weeks resting, after which he will return to Munich. In view of F. C. Whitney's abandonment of the "Rosenkavalier" tour I was interested to learn that Dippel had a verbal agreement with the publisher Fürstner for the American rights to "Rosenkavalier," but when it came to a written contract Fürstner added new conditions which made the outlook so unprofitable that Dippel gave up the whole thing. Among the features of the Chicago season will be "Tristan," with Dalmores as the hero and Madame Salzmänn-Stevens as Isolde.

Meister Ferdinand Löwe and his fine Konzertverein Orchestra have begun their annual summer symphony season. The program of the first concert was made up of three symphonies, Beethoven's first, Schubert's "Unfinished," and Brahms' first. In the Beethoven neither the conductor nor the orchestra seemed really up to the spirit of the occasion, but the Schubert was finely played, and the Brahms, which I have never heard better given, made a magnificent climax. Löwe, whom I regard as one of the very best orchestra directors of the present day, worked up the finale with overpowering power and effect. The second concert had only the second Beethoven and the seventh Bruckner on the program. It is the fashion to enthuse about Bruckner here in Munich, but I have not yet joined the union. It is carried to such an extent that, in criticising this concert, the critic of the leading paper here spoke of the Beethoven being "put in the shade" by the Bruckner, a verdict with which the world in general will hardly agree. Both symphonies were excellently played. The Bruckner certainly has fine moments and some fine themes, but I find much of the working out

here for a few weeks. Mary Garden was here a few days ago. Nora Drewett was here for study with Friedberg, who is making Munich his headquarters at present. Arthur Rosenstein, of Dippel's forces, is again spending the summer in study here, but will return to Chicago in the fall, in all probability. Bodanzky, the well known Mahler pupil, and first conductor at Mannheim, is here. Frederick Stock, of Chicago, will come a little later. Mariska Aldrich, who is staying at Bayreuth just now, attended a few of our festival performances. Kitty Cheatham has been here for some time. She was recently entertained at tea by Princess Ludwig, and sang with great success at one of Baroness Cerrini's "afternoons."

Munich can boast of two new and good citizens, no others than Leopold Stokowski, the Cincinnati Symphony Orchestra conductor, and his charming wife, formerly Olga Samaroff. They have a most beautiful and comfortable home here in one of the large villas in the countrylike Herzog Park section, and will make this city their permanent home when not busy with professional work in America.

The continuation of the Wagner festival brought the third performance of "Tristan" with Edyth Walker as Isolde, von Bary as Tristan, and Gustav Brecher, formerly of Hamburg, directing. This was followed by an excellent performance of the "Meistersinger," with Bosetti as Eva, Feinhals as Sachs, and Knoté as Stolzing, conducted by Röhr. The Mozart cyclis continued with a double evening, "Bastien and Bastienne" and "Titus," Röhr directing. As much as I admire the other Mozart operas, "Titus," in reality an oratorio, bores me to death on the stage, notwithstanding some fine single musical numbers. It was finely sung, the two Americans, Maude Fay, of Munich, and Madame Charles Cahier, of Vienna, leading in this respect. Then came "Cosi fan tutte," with Richard Strauss directing, a performance which was again distinguished by the fact that Strauss took all the tempi much faster than we are accustomed to. In both these latter performances many of the performers were not at all sure in their dialogue, and in the "Cosi" Strauss caused an awkward pause by starting in to direct a recitative that is always cut out in Munich, things which do not exactly belong to "festival" performances.

The musical pilgrimage of the Bureau of University Travel was in Munich for two days at the beginning of the month. The party consisted of twenty-four members under the capable leadership of Henry P. Eames, of Lincoln, Neb., and his colleague, Mr. Gideon. The musical event of the Munich stay was a performance of the "Rheingold" at the Prince Regent Theater.

Manager Gustave Amberg, of New York, has succeeded in obtaining Ernst von Possart for another American tour during the coming winter. Possart will undoubtedly repeat his success of last year.

It is rumored that, when the orders and decorations are handed out (as they always are) at the end of the Festspiele, Richard Strauss is to be ennobled—that is, he is to become "von Strauss." In fact, it is said that this was one of the stipulations under which he agreed to undertake the direction of some of the operas left open by Mottl's sudden death. Another stipulation was two thousand marks per performance, a very big price for Germany. Ten thousand marks (he directs five performances) is a very agreeable sum to pick up in off days during vacation time.

Hermann Klum is away on a bicycle trip though the Tyrol and Switzerland. Herr Klum, the representative of the Leschetizky method for this city, is looking forward to a busy season with his teaching and concert work.

Susanne Seymour, the soprano, has returned from her flying trip to America.

H. O. Osgood.

Elsa Ruegger's New Season.

Elsa Ruegger, the 'cellist, now in Brussels, informs her manager, James E. Devoe, that she is looking forward eagerly to her coming season in America. Besides her concerts with the Detroit String Quartet, Madame Ruegger will play at many other concerts. In Pittsburgh, she is to be a soloist with the Mendelssohn Male Choir of that city. When Madame Ruegger played the last time in Pittsburgh with the Pittsburgh Symphony Orchestra, the music critic of the Pittsburgh Post, concluded a sentence in his review with these words:

"Madame Ruegger's superb work on the cello well fastens itself to memory's walls."

Madame Ruegger has been booked for concerts in Cleveland and Toledo, Ohio; Detroit and Grand Rapids, Mich.; Milwaukee, Wis.; Des Moines, Iowa, and Chicago. It is also likely that before the season is half over, Madame Ruegger will make a Pacific Coast tour.

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uninteresting and some of the themes trivial. It is interesting to note the influence which Bruckner had upon the style of Mahler's symphonic composition. The summer



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series will be continued on "off nights" of the Wagner-Mozart festival, ending with the Beethoven ninth.

During the summer many well known musical people drift in and out of Munich. Geraldine Farrar is staying

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ARRATTE 55, DENESKHY 32,
Moscow, July 28, 1911.

M. W. W. Andreeff, the famous conductor of the Balaika Orchestra, returning from America to his native land, visited his friends in Moscow. It chanced to be



ANDREEFF'S EASTER
FEAST.

Easter tide, at which time you may be sure to find a well stocked table in each house, with the holy bread called "Baba," and the other Easter dish, "Holy Paska," in the forms of a four sided pyramid, on each face of which the symbolic cross is seen. The picture shown on this page represents Mr. Andreeff sitting at the Easter table at the home of his friend, Paul Gootshkow. On the right of Mr. Andreeff is W. D. Danilow, the famous gusli player (a Russian national instrument). He is just taking his glass of tea. The pyramid of the Holy Pasha has diminished to the half in volume. The third person in the picture is Paul Gootshkow. It happened that his brother, Sergius Gootshkow, visited him on just this day. He is an enthusiastic lover of music, and sometimes conducts a Balaika orchestra, which he organized himself. He also

likes to make photos and took the picture just mentioned. Thanks to Sergius Gootshkow I procured the photo of the Great Hall of Nobles in Moscow, published in THE MUSICAL COURIER some months ago.

The Private Opera in Moscow has gathered together an immense cast of singers for the next season, including eighteen sopranos, nine mezzo-sopranos, eleven tenors, nine baritones, nine basses. The very energetic and ex-

perienced manager, Peter Ollenin, will have seventy-four persons for assistance in his work. The whole staff includes more than 400. The following operas are in the repertory: Saint-Saëns' "Henry VIII," Charpentier's "Louise," d'Albert's "Tiefland," Massenet's "Jongleur," Gretchaninow's (a young highly gifted Russian composer "Sœur Beatrice," Theodore Tals' "Tsarina of the Sea" (the first opera of a young Russian composer, just beginning to gain fame).

The Imperial Opera will give subscription opera performances, fifteen in each cycle. The works are as follows: Rubinstein's "Demon," Tchaikowsky's "Eugen Onegin" and "Dame Pique," Glinka's "Life for the Tsar," Rimsky-Korsakow's "May Night," "Sadko," "The Maiden of Pskov," "Snow Maiden," "Huguenots," "Bohème," "Lakmé," etc. A cycle of Wagner's operas will also take place under the conductorship of Emil Cooper.

The dancers of the ballet at the Imperial Opera House will appear in new works with a new staging.

ELLEN VON TIDEBÖHL.

Music Across the Hudson.

JERSEY CITY HEIGHTS, N. J., September 1, 1911.

Mary Lockhart, the pianist, spent her vacation at Pocomtoco Hills, Highland Falls, N. Y., and later she visited Monroe, Conn. Miss Lockhart closed her season the end of June with a pupils' concert at Crescent Hall. Among the pupils who played were Harriet Leach, Helen Tichenor, Clara Ward, Augusta Hoagland, Thomas Dorward, Robert Lockhart, Marjorie Lockhart, Mrs. John E. Sefton, Mrs. Schuyder C. Stivers, Miss Oakley and Mr. Lassiett. Mabel Sauer, a lyric soprano from Newark, assisted in the program. The music ranged from the classics to modern works, and a number of Liszt compositions were featured.

Jessie Fenner, the vocal teacher, is spending her holiday in Europe.

Belle Boltwood and Miss Wittpen (a cousin of Mayor Wittpen) passed the month of August in the White Mountains.

J. B. L.

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MUSIC IN MUSKOGEE.

MUSKOGEE, Okla., August 28, 1911.

Mrs. Clifford L. Jackson, organizer and honorary member of the Ladies' Saturday Music Club, is in the East, and has spent some time at Lake Chautauqua. Mrs. Jackson was a favorite pupil of the late William H. Sherwood and will play at the memorial service which this club will give on January 8 at St. Paul's Church. Her legion of friends and admirers will be delighted to hear her again in public performance.

Mrs. W. N. Robinson, of the Hyeckka Club, Tulsa, a former pupil of Oscar Saenger, of New York, will spend the coming year studying in Europe.

Friends of L. J. Hyde, the tenor, regret his present severe illness, though much hope is entertained for his early recovery.

Bess Brewer, of the piano department of the State University, has been visiting relatives in Muskogee.

Edward Kreiser, of Kansas City, will dedicate the new pipe organ at Durant within a few weeks.

Mrs. Edwin Dealtry Bevitt, member of the N. A. O., has several organ recitals booked for the coming season. She is an intelligent artist and pleases discriminating listeners. Her programs are standard and her success is assured.

Mrs. C. B. Ames, president of the Ladies' Music Club, of Oklahoma City, is a visitor at Lake Chautauqua, as is also Mrs. J. M. Offield, president of the Ladies' Saturday Music Club, of this city.

Walter H. Hyde, tenor in the choir of the First Presbyterian Church, and very popular among the musical people here, was recently married to Imogene Foster, of Calvert, Tex. The bride is a charming girl and much beloved by Muskogee people, who gladly welcomed the young couple who will make their future home here.

Julia Simmons, the charming and talented young lady in charge of the music department of the Kroh Music Company, has returned from a visit to friends and relatives in Kansas City and Leavenworth.

Mrs. William F. Wylde, a new and very talented member of the Ladies' Saturday Music Club, is absent in the West on an extensive trip.

This office has received notice that the song "The Villa of Dreams" by Mabel W. Daniels, of Brookline, Mass., which won the "Custer Memorial" prize at the recent biennial of the National Federation of Musical Clubs, has just been published by Arthur Schmidt. Her compositions for ladies' voices, "The Eastern Song" and "The Voice of My Beloved," two three-part songs for women's voices with accompaniment of piano and two violins, which was awarded the "Brush Memorial" prize is also just from the press. These will be of much interest to all music lovers, and especially music clubs because of the fact that they won N. F. M. C. prizes and because won by a very talented woman, member of a federated club.

The annual year book of the Woman's Music Club, of Columbus, Ohio, has just been received at this office, and offers a splendid year's work with six miscellaneous programs and six public concerts by such artists as Geraldine Farrar, Harold Bauer and others equally prominent in the musical firmament. As president of this club Ella May Smith has accomplished brilliant results and has for years been a potent factor in the encouraging of youth and talent to greater endeavor and successful achievement, and she has given the world some charming songs, which never fail to interest and reach an audience. Among these is the setting of Oscar Emelie's "Because I Love You," dedicated to Genevieve Clark Wilson, "whose music is the gladness of the world," and "Many a Beauteous Flower" and "The Moon at Night," poems of Eugene Field, with musical setting by Mrs. Smith, and dedicated to Schumann-Heink, who has been such a generous artist and whom all love so dearly. Clubs should take especial interest in such songs and give their members and the public opportunities of hearing and enjoying the works of American women composers and those who are actively interested in the larger work the clubs and club women are doing.

Mrs. Howard Condon, recording secretary of the Ladies' Saturday Music Club and member of the Music Study Club, has returned from an extended sojourn at Eureka Springs.

Russell I. Hare, formerly one of Muskogee's most talented singers, now a resident of New York City, has been

home on a short visit and will, in a few days, be married in Logan, Ohio, to Florence Bright, a very charming and intellectual young lady. They will make their home in New York.

The chorus department of the Ladies' Saturday Music Club soon will be at work again under the direction of J. Morris James preparing for the public concerts to be given during the coming season. LIDA CRAWFORD-STEEL.

Max Pauer as a Schumann Interpreter.

Thus reads the opinion of a musical authority in Germany on Max Pauer's playing of the Schumann concerto:

The interpretation of Schumann's concerto, which I had never heard before delivered in such perfection as yesterday, afforded us a wholly delightful artistic treat. At the instrument was Prof. Max Pauer, head of the Stuttgart Conservatorium, an eminent, highly intelligent musician, whose striking mastery of phrasing was duly acknowledged on the occasion of the recent Bach recital. The A minor concerto was rendered with inimitable soulfulness.—General Anzeiger, Mannheim, November 6, 1908.

A Berlin critic writes of Pauer's recital in that city:

Max Pauer unfolded his beautiful pianistic art to us once more in the Beethoven Saal. His recitals are distinguished by deepest



MAX PAUER.

feeling, coupled with a vague dreaminess. Beethoven's and Brahms' creations, passed before our souls like a delicious phantasy, and this mild stream of light enwrapped everything offered us in a peculiar translucent beauty.—Der Reichsanzeiger, Berlin, February 16, 1911.

Hammerstein Signs a Morrill Pupil.

Mona Malli, a pupil of Laura Morrill, of New York, has been signed by Hammerstein for a leading role in the "Naughty Marietta" company. Madame Malli will take the place which Madame Duchene filled last season. During the summer Madame Malli has been at Larchmont, N. Y., with Mrs. Morrill preparing for her winter season. Lillia Snelling, of the Metropolitan Opera Company, another Morrill pupil, will spend some time with Mrs. Morrill before beginning a tour of concerts in October.

Among the pupils with Mrs. Morrill at Larchmont are Rose Paye, Frida Hilbrand, Louise Burt, Jessie Northcroft, Lawrence Paetzold, Clarence E. Bawden, Bertha Barnis and Mona Malli.

Mrs. Morrill will return to New York for the reopening of her studio in the Chelsea Hotel, about the middle of September. She has received a number of applications from the West and South.

Flonzaley to Begin Season Later.

The members of the Flonzaley Quartet have notified their American manager that they will be unable to come to America as soon as they had hoped. It was announced some weeks ago that the Flonzaley Quartet was to begin its season early, but now on account of demands for them abroad, the members cannot come back here until November. This quartet has many engagements to fill in Europe during the months of September and October. The organization will be in America from the middle of November, 1911, to June, 1912.

The members of the quartet are now at their home in Tronchet, Lausanne, Switzerland. During the summer they spent each morning rehearsing. The repertory for the new season will include several novelties.

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SOMETHING of the mystic spirit of Brahma broods o'er the music of Brahms.

CALL up some Doctor of Music on the 'phone and ask what to do for a broken trom-bone.

As a rule, the repertory of instructors who teach systems of memorizing is not large enough to startle any one.

OWING to the Labor Day holiday this issue of THE MUSICAL COURIER will be published twenty-four hours later than usual.

THE greedy Fafner of Milan Monopoly may find Andreas Dippel to be a Siegfried with the Nothing of Chicago support.

"THE place of Liszt," the New York Times tells us, "is as uncertain as ever." Not at all. It still is at the end of piano recital programs.

OUR national anthem, "The Star Spangled Banner," was hissed recently in Montreal, which proves that our Canadian neighbors are musical.

IT is just sixty-eight days to the opening of the Metropolitan Opera House, which will mark the return of the wealth-laden singers, the empirical ushers, and the night-blooming serious critic.

THERE was a Polish Revolt, an American Rebellion, a Russian Insurrection, and an Indian Mutiny. To that list history now must add the Chicago Revolution, led by Andreas Dippel against the oppression of the Milan Monopoly.

AGAIN comes the announcement of the final, ultimate, and conclusive completion of Boito's opera, "Nero." If the work is not on the market by January 1, 1912, we will head a vote to move that the title of the Boito opus be changed permanently from "Nero" to "Zero."

MAYOR GAYNOR is out again with another suggestion that the peepul make their own music in the parks and on the piers, after the cessation (second week in September) of the regular outdoor concerts provided by the city. A rainy September is not only to be hoped but also to be prayer for.

IN our Naples letter of this issue there is a paragraph to the effect that Puccini has eliminated some of the characters in "The Girl of the Golden West" and shortened that work generally in order to make its production easier at the smaller theaters. The easiest way of all would be to eliminate the entire opera.

ARTHUR BRISBANE, the editor of the New York Evening Journal, let loose an earnest diatribe last Friday in his editorial column, comparing New York City to the Congo region because on the night before, the sport lovers of the metropolis had paid \$40,000 to see a young English pugilist, named Matt Wells, battle for the lightweight championship against a local knight of the gloved fist, named "Knockout Brown." The encounter took place at Madison Square Garden, which was sold to some real estate speculators not long ago and is to be demolished to make room for profitable office buildings. Mr. Brisbane wails: "They tried music in it, fine industrial and artistic exhibitions, all sorts of intellectual, so-called 'civilized attractions'—but they didn't pay. . . . Was this exhibition (the prize fight) in the big Madison Square Garden unprofitable, like the exhibitions of art and the musical performances? Not a bit of it." Of course not, and THE MUSICAL COURIER pointed out the discrepancy long ago between art and athletics, so

far as our American public is concerned. There is no reason for Mr. Brisbane to dwell mournfully and exclusively on the fact that the recent pummelling affray offered no other entertainment "except the opportunity to see one man strike another in the face and ultimately batter him into defeat." What is the difference, considered from the artistic and intellectual standpoint, whether two men hit each other, eighteen men hit a baseball, or twenty men kick a football, and, incidentally, one another? Those are the most profitable pastimes (now that horse-race gambling is practically stopped) in all our American communities, large and small, and talk and write as Mr. Brisbane will, he should make up his mind early in his campaign that he has as much chance of substituting art and music for pugilism, baseball, and football, in the minds of the majority of our esteemed fellow citizens, as a mosquito would have of stemming a tidal wave. Mr. Brisbane's intentions are very worthy, and we respect them so much that we shall lay away his editorial honorably in our archives, side by side with the vivid pages which we have written in the past on the self same subject. Mr. Brisbane's parting compliment to the burghers of our town is this: "The chief difference between the populations of the Congo and of New York City is in the clothes and the skin of the men that inhabit those two neighborhoods."

ANDREAS DIPPEL, general manager of the Chicago Opera, announces the repertory for the opening week of the season of 1911-1912 in Chicago. The list of the operas that are to be sung the first seven days at the Auditorium Theater will enable subscribers and patrons to form a general idea of what they may expect during the weeks to follow. Three German operas are in the Dippel plan, "Tristan und Isolde," "Waküre" and "Lohengrin." The novelties for Chicago will be "Cendrillon" and "Le Jongleur de Notre Dame" (both by Massenet), "Samson et Delilah" and "Quo Vadis," those four operas to be sung in French. The Italian novelties will consist of "The Secret of Suzanna" and "The Jewels of the Madonna," both by Wolf-Ferrari. "Natomia" will be sung in English. The first appearance of Luisa Tetrazzini with the Chicago Opera in Chicago will be outside of the regular subscription, but all subscribers to each series of operas are assured at least one performance with that celebrated artist in the cast. Madame Tetrazzini will appear in five operas, "Lucia," "Traviata," "Rigoletto," "Lakmé" and "Crispino e la Comare." The repertory of the opening week beginning November 23 will be as follows: Wednesday evening, November 22 (opening night), "Samson and Delilah" in French, debut of Jeanne Gerville-Reache; Dalmores will be the Samson and Huberdeau, the French basso, will make his reappearance in Chicago the same evening. Thursday evening, November 23, "Carmen" in French, Mary Garden appearing for the first time in Chicago in the title role. Alice Zeppilli will be the Micaela and Dalmores the José. "Lucia" will be given on Friday evening, November 24, Madame Tetrazzini making her first appearance in grand opera in Chicago in the title role. Bassi and Sammarco will also be in the cast. Saturday afternoon, November 25, Maggie Teyte will make her debut in "Le Nozze di Figaro," to be sung in Italian, with Carolina White. Zeppilli, Sammarco and Huberdeau completing the ensemble. Saturday evening, November 25, the first popular price performance will be given with "Il Trovatore." The first of the series of Sunday concerts will be given Sunday afternoon, November 26, with Verdi's "Messa di Requiem." Monday evening, November 27, will bring the first performance of Massenet's "Cendrillon," and on Tuesday evening "Traviata," with Madame Tetrazzini, Bassi and Sammarco, will be the offering.



REFLECTIONS

BY THE EDITOR.

CAUX, Switzerland, August 24, 1911.

At midnight, December 31, 1913, "Parsifal" enters the public domain and thereby ceases to exist as an exclusive source of revenue for the Wagner family. In anticipation of numerous "Parsifal" productions in Germany and Austria, during and after 1914, the Wagners have decided to give a "Fest" next year, 1912, instead of alternating from this year to 1913, and then, in 1914, a following "Fest," devoted to special "Parsifal" performances, for which arrangements already are in progress, the second act to constitute an unparalleled scenic setting such as has not yet been seen anywhere. The object of this plan is to test the question of "Parsifal" competition and to ascertain how the public will conduct itself towards Bayreuth, when competition in every direction will also do its utmost to hold the local patrons and, by offering "Parsifal" inducements, keep them at home instead of having them tempted to go to Bayreuth. Siegfried Wagner is in charge of the new scenery and effects of the second act of "Parsifal," and he is not willing to give the inquisitive newspaper man even as much as a hint of what he is doing.

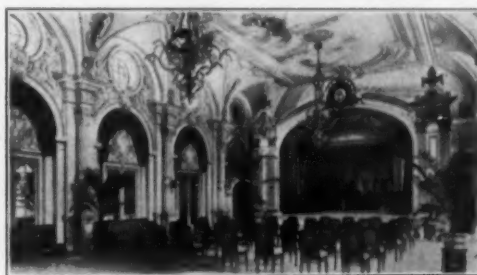
With "Parsifal" in the free domain it is still a question as to the revenues that will go to the Wagner heirs and the publishers on the sales of the music. Very naturally, there will be a greater demand than ever for "Parsifal" scores, parts, individual numbers and the piano arrangement. If all these do not appear as reprints, coming from other presses than Schott's, a revenue will still continue after 1914; there will be a revenue, anyway, because Schott will do a larger business with "Parsifal" publications.

The Italian rights went to the Milan Monopoly automatically, as already told in these columns. Lucca, then publishing in Milan, had a conference with Wagner at Lucerne, and during his "conversation," as these things are now called in these days of Morocco, displayed long rows of golden twenty franc pieces on the center table in the room, and when the amount of 10,000—ten thousand—francs was reached, Lucca said that that was the figure he would pay for "Parsifal" for Italy, and Wagner, hard up as usual, finally accepted and swept the cash off the table. When Lucca's widow sold out for a lump sum to Ricordi, "Parsifal" was, of course, included in the sale. It could have been produced at any time in Italy, but the Ricordis were too much engrossed in the Neo-Italian school and its vast profits held out by our American stupidity in putting Puccini's cheap composition ahead of the real, valuable opera the repertory offers. We were even expected to swallow such stuff as "The Girl of the Golden West."

Wagner sold the "Parsifal" publishing rights to Schott, of Mainz, for 60,000 marks while on a visit

to Dresden to consult a dentist. The negotiations were concluded in a wine house, where Wagner, who had become a *bon vivant*, had the pleasure of selecting the best bottle of Rhine wine to celebrate the conclusion of the deal, which it was. These idealists are always the supreme types of their kind when they, at the same time, disclose the possession of the faculty of commerce, the reality itself. When one can combine in himself the appreciation, simultaneously, of poetry and pecunia, he is the realistic idealist who surely "gets there." Sometimes he is the ideal realist, which is even better, for that made Bayreuth as an income producer practically possible.

"Parsifal," after January 1, 1914, will therefore be heard in the leading German houses, probably



CONCERT HALL, PALACE HOTEL, CAUX.

beginning with Vienna, where extensive preparations are in progress. It depends upon whom the Munich authorities will select, finally, as Mottl's successor as to how the "Parsifal" question will there be treated. But the local demand will force the production in the various German singing opera houses and there is no reason why it should not continue to prosper in Bayreuth as it has.

Tetrazzini had a tremendous success at Ostend one day last week, and Mischa Elman will give one concert at Scheveningen this week, where he will play to an enormous audience.

Doctor of Music.

An hour's interesting chat with Mr. Reginald De Koven at the Hotel Trois Couronnes, Vevey, the other day, disclosed the fact that he also had been the recipient of the degree of Doctor of Music "from the Racine University, some years ago, but I never made use of it." The sense of proportion, of which Mr. De Koven is possessed, made any other course impossible; his knowledge of conditions in our country, of the manner in which such

honors are received by the finer and artistic minds among us, made it a foregone conclusion that De Koven could not place such an appendage to his name, which was strong enough anyway not to require it. De Koven is looking for melody in modern composition. He is searching for it in Debussy, in d'Indy, in Strauss, in all directions, and he insists that it is an essential. There may be much time at hand in the course of the search for this passage, but the impediments in the path will consume it before we find that ingredient. The question is whether the Debussy plan requires it. In "Pelleas and Melisande" Debussy follows the speech mode, the inflection, the deflection of the human declaiming speech and its mood color. It is more successful than the ordinary spoken speech to prove the feeling. To put an ordinary or extraordinary orchestral attachment to such a plan would be to foil it. The whole scheme is so different from our conceptions of composition, either applied to music drama or to absolute music, that we must first find a basis on which to work out our own agreement or disagreement with it. Studying music with our past and present textbooks, working out our own musical forms or phases of form, in accordance to the most modernized traditions, including Strauss, Wolf, Reger, and even d'Indy, we still fail to recognize anything in Debussy that is familiar to our cumulative studies and experiences. It is the first co-ordinated style of modern composition that fails us; that refuses to come within our reach; that prevents comparison. But that means that we cannot, in justice to ourselves, reject it; it means the very contrary, namely, that we cannot, *nolens volens*, afford to reject it. It is a departure we must follow in order to discover the objective.

The experience during the middle of last century with another Frenchman, Hector Berlioz, is a warning not to reject. Debussy is not encountering in Paris the opposition at the National Conservatory of a foreigner, as Berlioz did in Cherubini (resulting in driving him into Germany and Austria-Hungary, where he was enthusiastically endorsed), an opposition which spread to Frenchmen and continued until the Mottl series of Berlioz operas at Karlsruhe had permanently established the composer. Debussy is tolerated in France; Berlioz was not. Yet such is the feeling at present that Debussy would, under similar circumstances, be sheltered in Germany, for there is a perceptible sympathetic vibration for him in the Fatherland. That is, Germany will not reject Debussy; it is willing to listen. That should be our attitude. It is Mr. De Koven's, who is very much attached to the French musical idea, interesting as it always is.

Mr. De Koven will visit Berlin for the first time, before returning to America in September, to supervise a new opera to be produced at the Lyric in

New York. Both he and Mrs. De Koven are enjoying the quiet and restfulness of Vevey.

So Definite.

A New York press agency sent out the following, which was sent to me for the purpose of securing an opinion as to its press value:

The agreement which has been made between the Metropolitan Opera House, through Signor Gatti-Casazza, and the Institute of Musical Art, of which Frank Damrosch is director, whereby pupils of the institute's opera classes are to have the privilege of attending dress rehearsals at the opera house and of beginning their careers there when found capable, has occasioned widespread interest among students of music, judging from the number of queries about entrance conditions received at the institute. There is every indication that there will be a heavy enrollment in these classes when the institute begins its full term, October 9.

With so great an operatic artist as Madame Ternina and so capable a dramatic teacher as M. Giraudet in charge of this department at the school, it is believed that there will soon be a number of pupils ready for the invaluable practical experience which this working arrangement between the two establishments means. Commenting on this, Henry Krehbiel, who, besides his critical work, is on the staff of lecturers of the institute, says:

"There is no singer abroad now, foreign or American, whose eyes are not set on New York. If our young artists can acquire both instruction and routine here they will save much besides money and time. This arrangement is ideal."

Signor Gatti-Casazza will not put himself in a hostile attitude toward the many musical schools or colleges of music by refusing to their pupils the right to attend dress rehearsals because that right has been given to a rich and endowed institute. Any properly certified pupil of any music school of anywhere can secure such a privilege from the courteous impresario of the Metropolitan.

No one is particularly interested in the "wide-spread" interests of indefinite inhabitants. What we are interested in is a decisive statement when a statement is a statement. What we wish to know is this: What does Krehbiel mean? The definite statement that no singer abroad is not setting eyes on New York is a generalizer. It is a definite statement no one can disprove, no one can prove. "The moon is seen by all who see it," would be the same kind of a generalizer, and that is a good name for such sentences. The next sentence is one of the non committal kind, and there is the interest. "If." You observe the "if." What is that "much," besides money and time, which our young artists will save, provided the "if" is also removed? If there is any one who can give a sanitary explanation of this Krehbielian obscurantism, here is the occasion once more offered. What will young artists "save," besides much money and time, by attending the Metropolitan dress rehearsals? What is that much? It must be something, because it is "much." This is just one of the many specimens of the kind of musical criticism we have seen for years in the Tribune deanery. The lectures must be the same; just as definite.

As to the comments made in the circular on Ternina, I remember having read similar remarks issued by the institution years ago on Gerster. But where are the successful pupils of the Institute? Will Doctor of Music Damrosch kindly state where those successful pupils are that the Institute has, during its years of activity, produced?

There Are Some.

Herewith is a telegram published in Sunday's London Daily Mail (August 20) from Berlin, which calls to mind that some New York musical institutions produce results:

BERLIN, Saturday.

The German musical world is much interested in an operatic experiment which will shortly be tried both in America and in Europe. It consists in the production of an operetta written by

the French composer, Charles Cuvillier, who has set to music a libretto by the Viennese playwrights, Von Gatti and Béla Jenbach. The work is called "The Diva Domino." Andreas Dippel has secured the American and English rights, and will produce the piece, it is stated, in New York in October. The first German production will be at Hamburg in November. This will be the first time that French operatic music has ever been grafted on to a German libretto, and the result is awaited with lively curiosity.

The Berlin critics assembled in force at the Royal Opera tonight for a performance of "Die Walküre," which contained a first class novelty in that the role of Wotan, which Wagner wrote for a bass baritone, was sung for the first time in many years by a basso, the American singer, Putnam Griswold. Signor Gatti-Casazza desires Mr. Griswold to do Wotan during the coming season at the Metropolitan, where Mr. Griswold is to begin an engagement after five triumphal years at the Kaiser's Royal Opera.

Another novelty in tonight's "Walküre" was the singing of the tenor role of Siegmund by Rudolf Berger, who used to be a baritone until a New York teacher "reorganized" his voice.

Mr. Oscar Saenger has a private studio, not an endowed school with a half million dollars and a number of scholarships, from which to draw large salaries and engage critics of New York daily papers for the faculty and thus have the opportunity to give publicity to such interesting fact. Oscar Saenger does his work as a teacher on merit alone. He is the vocal expert who gave to Berger, above mentioned, the true and artistic position he occupies and now fills at the Royal Opera at Berlin, and the Berger case is not the only one in the Saenger repertory. The thing that Doctor of Music Damrosch should first do, before announcing Krehbiel and the Metropolitan arrangement, is to announce a Berger or similar incident or any important "pupil" incident in connection with his institute. Not a teacher incident, not a lecturer incident, not a Damrosch incident, not a future scheme at the dress rehearsals of the Metropolitan which must be free to all musical institutes and schools; no future. What he should announce is a past performance of the institute. Where are the pupils of the past half dozen years? What are they doing? Are they all still at the Institute? If not, where are they and what are they doing? What is the \$500,000 endowment producing besides paying salaries? These are the questions of absorbing interest.

Platitudinous.

The following was sent out by a press bureau also and therefore might as well not have been called an interview. A dignified institution would not resort to such means of publicity anyway. But, then, as that is a matter of taste, it will be tolerated with the usual mental reservation. Good taste is not a universal accomplishment:

In a recent interview, Frank Damrosch, director of the Institute of Musical Art of the City of New York, gave the following explanation of what qualities a music student should possess and what should govern his choice of a teacher:

"A student before beginning study should demonstrate or have awakened in him a real love and interest in music. He should possess these prime qualifications: A desire to learn, a good ear, intelligence, perseverance, patience, conscientiousness, thoroughness, appreciation of beauty and some musical talent.

"What should govern the choice of a teacher? The ability of the teacher or school to teach the real thing—music—not merely the parrotlike performance of a few pieces. Even the private teacher can give some valuable musical instruction at each lesson, in addition to the technical. A good school can, of course, do infinitely more. But it must not be conducted on the lines of a department store, in which the customer buys a good teacher for so much money, or an inferior or poor teacher for so much less.

"It must be conducted like a college, in which the student receives instruction in a course which prescribes all the subjects he ought to learn. Nor should the student be allowed to choose his teachers, for it requires expert knowledge to de-

termine what kind of teacher is needed by a student at a given time."

There is not one suggestion of any value in the above statement attributed to Doctor of Music Damrosch, and there could be no value in any statement saturated with the vitriolic sentiment the above holds as expressed towards other music schools or teachers. The "parrot-like performance of a few pieces," "even the private teacher," "on lines of the department store," "customer buys a good teacher for so much money," "or an inferior or poor teacher for so much less," etc.—all these expressions, used in the above by Doctor of Music Damrosch, make it an impossibility to expect the document issued to have value, except this valuable, indirect admission (and the indirect admission is always the most valuable), that there is considerable disappointment at the institute he heads. Why rail against any one? What object is there in denouncing methods of others without announcing the others? A general denunciation like the above is merely an evidence of a bad mood, of a lack of confidence, of displeasure. It is not the kind of a document to be issued by a dignified, richly endowed, educational institution. It is a curtain lecture; a socialistic disapproval. The Board of Directors of the Betty Loeb Institute should pass upon every public declaration before it is permitted to reach the press.

What Doctor of Music Damrosch says otherwise is of no consequence. One can read the same phrases in all the musical school circulars and catalogues, because it is the usual, necessary thing to go out as a kind of excuse for existence; that is, something is expected to be said, and so it is said. What, for instance, is the "real" love and interest in music (bad English) of a student "before beginning the study"? What would Fröbel and Pestalozzi say to the head of an educational institute making such an assertion? Then Doctor of Music Damrosch tells us "what should govern the choice of a teacher" and subsequently he tells us "nor should the student be allowed to choose his teachers."

No one is interested in how, according to any school manager, a music school should *not* be conducted; what the world wishes to know is how such an institution is conducted; where its past graduate students are; what they are doing and *how* they are doing it? Doctor of Music Damrosch is not engaged by the Betty Loeb institution to tell any one or in public what he thinks of the methods of other music schools or teachers; that is not his public function. What is the Doctor of Music doing, outside of his utterances against others in the profession? No one wants platitudes about good ears, intelligence, perseverance, love, patience, conscientiousness, thoroughness, appreciation of beauty, musical talent. Give us particulars. Let us know what a half million dollar musical institute can actually, practically accomplish with *its* pupils, what they are doing and *how* they are doing in music, in any particular branch of it, in composition, in piano, in violin, in sight reading, in any branch requiring technical performance, in singing, in voice, in even the rudiments of music. No Jaw's Harp music; the real thing is wanted in the shape of public information; not manifold, typewritten, circularized platitudes meaning nothing except mud throwing at private musical institutes and musicians. The endowment of \$500,000 was not made for that purpose, Dear Doctor of Music Damrosch. Not for any such purpose. What you are expected to do is to produce. You must not lecture; that is Krehbiel's affair in the Betty Loeb School.

Runciman's View.

This is the latest idea regarding a number of living issues in music from the pen of John Runciman:

Certainly there was nothing on Wednesday night. Maurice Ravel, a middle-aged young Frenchman,

is evidently an industrious person, and just as evidently he is completely destitute of genius. His pavane—a sort of funeral lament—is neither here nor there: Ravel or anyone else might have written it. Had the composer's name been Smith or Jones Sir Henry would never have placed the piece on a Promenade program. Orchestral color will never serve instead of true melody; faked melodies with no underlying idea or emotion will never serve at all; and faked melodies—melodies that are really no melodies—with dashes of modern Debussy-like orchestral color make up the whole of this pavane. All this modern French music is really ear tickling drawing room music done on a scale larger than it will stand. A little bit of titillation of the ear is very well in a drawing room; three minutes of it in the course of an evening are quite pleasant; but half an hour of it with a big band and a conductor sweating over it—that is too much; it is crushing the butterfly under a steam hammer. Immediately after the pavane we had two dances of Debussy. The notion in arranging matters thus may have been to show how widely different Ravel is from Debussy; but the result was to sicken one with French music. About the next item, Strauss' "Don Juan," I have nothing to say that I have not said before; and Tchaikowsky's fifth symphony I discussed in detail a while back. Sir Henry Wood's readings were violent—in the case of the symphony murderous. I never heard music so completely distorted, twisted out of all semblance to genuine music; it seemed as though the tempo was altered every half bar; the brass blared and drowned the strings; and the thing was made a worry that got on one's nerves.

The working to death of Tchaikowsky has been in progress in concert halls for years past. The music appealed to the sensational element in the classic concert hall. It is passionate, sensuous, replete with climacteric episodes, gorgeously harmonized, skilfully orchestrated and rhythmically full of swing and dash. It has everything necessary to arouse enthusiasm and that subjects it to the fierce and logical rays of criticism, under which it melts away. The Russians fell away soon after their meteoric passage over Europe. Not one has, thus far, remained long on the programs. Poor Rubinstein—Anton and Nicholas—are both washed away by the inundation of the newer musical wave.

The Italian Agitation.

The Milan Monopoly is now, apparently safely, under the protection of the Milan Society of Authors, which is practically owned by the Monopoly and which is represented in the following statement recently published in the Tribuna of Rome:

THE "NEGATIVE" OF THE SOCIETY OF AUTHORS.

MILAN, August 11.

I received from the Society of Italian Authors the following communication:

"The council of the direction of the Italian Society of Authors, the legal consultation, disapprove of the project Rosadi,* and state that since the first attempt to legislate on copyrights by the French law of January 15-19, 1791, it has been recognized that the author has the absolute right to permit or prohibit the representation of his work, with a minimum of legal protection, durable, at least, for the life of the author. That the later legislation (interior and international) prolonged the copyright to fifty years after the death of the author; that in the right to permit, or not, the representation of the work is inserted the protection, not only of the material interests of the author, but also and especially his moral and artistic interests; that the new project, which reduces to only ten years from the first representation the exclusive right of the author to his musical production, renders the protection of the artistic property an illusion—with a very great damage for the art itself also, and it will annul the results of more than a century of judicial study and legislative activity; that one cannot for any reason admit such an overthrow of the essential principle of the copyright, and still less to prevent disadvantages whatever, even of certain emer-

gencies; that the depots of the musical partitions in the public libraries might help the general culture, and from this point of view some measures, opportune, might be studied; that it is convenient, neither to the art, neither to the diffusion of culture, to deprive the authors of their rights with legislative acts like those of the project 'Rosadi,' during the force of the actual right. In a little less than two years anyway will pass to the domain of the public the greatest and most glorious musical repertory: Bellini, Donizetti, Meyerbeer and Wagner."

This and a letter of Ricordi, sent to a Paris paper virtually and naturally upholding the tendencies of his firm and endeavoring most logically, from his viewpoint, to perpetuate the enormous privileges already controlled, brought out the following from Leoncavallo, who stands with the Parliamentary party, against monopoly:

WHAT LEONCAVALLO SAYS.

The master Leoncavallo in a conversation with an editor of the Secolo spoke favorably of the project Rosadi.

"One does not understand," said Leoncavallo, "why Ricordi sent his letter to a Paris journal. Would he, perhaps, frighten the musicians of France?"

"Instead of this, dear friends, with the proposition Rosadi the theaters of Italy will be open to everybody. To France, to Russia, to Germany, to every country. We are for the open door. As for the terrible 'Four Hundred' I hope that in France they will not be afraid, because in Italy, for a long time there has been no freedom. The Society of Authors, for instance, lives in a secluded manner. The new percentage does not please them, does not suit them, only because it establishes the truth.

"The work which produces is that which must be represented, not that which is imposed. The young people of genius—there are so many, believe me—were and are strengthened. Will you have their names? Ponchielli, Catalani, Luporini, etc. And the same Franchetti who is a great musician, what could he do? Nothing! The works exist, but there is a means very simple to get rid of them; they are put under key to sleep, safe till they will be awakened at an opportune time, when it will be convenient!

"Look at this example. 'La Germania!' One cannot deny that it has had a true and merited success: but who talks about it now? Why not make the round of so many other works, which were whistled off and no one would have them?"

Later on the breach between Leoncavallo and the Milan Monopoly widened still more, as the following telegram shows:

LEONCAVALLO AND AUTHOR'S RIGHTS.

Leaves Milan Society for that of Rome.

Montecatini, August 19 (per tel.).—The Rome Society of Authors, having taken the initiative in promoting certain modifications of the law concerning author's rights, The Milan Authors' Society, which numbers among its members the publishers Ricordi and Sonzogno, has declared itself opposed to the modifications suggested by the Hon. Signor Rosadi and 175 other Deputies, judging that they tend to impair monopoly and favor too free development of our theatrical life.

Maestro Ruggiero Leoncavallo, who is at present staying at Montecatini, and who is in favor of the reformed rule, in sign of protest, has given in his resignation to the Milan Society and become a member of the Rome Authors' Society.

Dippel.

Mr. Andreas Dippel is the first American opera impresario who refuses to submit to the dictation of the Milan Monopoly. The preponderance of his French and German repertory makes it impossible to give the number of Puccini and other opera copyright properties of the Milan Monopoly and Milan therefore refuses to give Mr. Dippel any of its copyright operas. Good. It says to Dippel, as any monopoly would say, "So many or none. We must have so much money each season out of your Chicago, Philadelphia and other opera goers and we will try to put you out of business if you do not submit to our demand." I ask, is this not illegal under the Sherman act?

I also ask Signor Gatti-Casazza and Mr. Henry Russell what they propose to do with our opera

public. Pay tribute to Milan and force upon us those Neo-Italian, sensuous, manufactured, purely commercial operas, pushed as a business proposition to increase the revenue of a foreign monopoly, or go into the free domain and give us opera at prices that will attract the public, instead of running risks of bankruptcy by paying enormous fees to a foreign monopoly? These Monopolists demand \$500 a night and more for each performance, and in place of such operatic rot as "The Girl of the Golden West" we could have free Italian operas from the open domain and not only save the \$500 for each performance—for a season of opera at least \$20,000 at each opera house—but we would bear masterpieces in place of commercial musical rubbish. No "Carmen," no "Faust" as often as necessary, no old Italians, no Gluck, no Mozart, no great German operas, no Hammerstein French repertory; no, nothing but material ground out of the Milan music factory, paying to it a fortune to enable it to make another fortune through the stimulated sale of its copyrighted piano arrangements—an enormous profit. Is that the function of our American opera houses?

When this paper opposed the present copyright law, this very thing was one of the reasons for our opposition and was embraced in our warning. But what is Signor Gatti-Casazza going to do? Support the Milan Monopoly? And Mr. Russell? The Boston Opera House sent out a circular last spring in which the financial problem was discussed. Is the Boston Opera House to be run in the interests of Milan and of Puccini's bank surplus and other financial institutions, exploiting themselves in America as European art impulses?

These are the questions that interest American musicians, who are driven into the background by foreign monopolies. And to think of having Puccini music foisted upon us! And to pay bankrupting royalties besides!

Hats off to Andreas Dippel!

BLUMENBERG.

FREDERICK THE GREAT, who died 125 years ago, August 17, was, according to the latest researches, the composer of the Spanish national hymn. At a reception held for the diplomatic corps shortly after the close of the Seven Years' War, Frederick gave to the Spanish Ambassador, who enjoyed the reputation of being an excellent musical connoisseur, a march composed by himself. At the same time the monarch expressed to the Ambassador his great satisfaction at the interest the latter had always manifested in German music. The original manuscript of this march was sent by the diplomat to Madrid, where at the command of Carl III, who was a great admirer of the Prussian king, it was often played. In the course of time, however, the composition was neglected and finally forgotten. In 1869, after the banishment of Queen Isabella II from Spain, a prize was offered for the best military march, and this was to become the Spanish national hymn. As there were no stipulations regarding the age of the composition or its nationality, Marshal Serrano sent in the forgotten march of Frederick the Great, and this was unanimously proclaimed to be the best among more than 500 similar compositions. The composer's name was not made public at that time and the origin of the Spanish national hymn remained a secret until 1883, when Frederick III, who was then the Crown Prince of Germany, visited Alphonse XII; then the Spanish king called the attention of his guest to the composition of his great ancestor. But it is only now, in connection with numerous articles that have been written about Frederick the Great in commemoration of the 125th anniversary of his death, that the truth has become generally known as to who was the composer of the Spanish national hymn.

*Rosadi is the deputy from Florence who introduced the motion in the Italian Parliament endorsing the theories and ideas of the Music Congress of Rome, calling for a limitation of the privileges of the Milan Monopoly and demanding that Italian composers should be enabled to develop under freedom from monopolistic control.



VARIATIONS

Has the daffydill mania hit you yet? Try these musical ones:

If Ricordi withdraws Puccini from Dippel, will the latter give Adam?

Do Stavenhagen's laurels as a conductor make Gabrilowitsch?

If Elgar's symphonies showed his real weakness as a composer, did not "Tiefland" lay d'Albert?

If the Wolf style of writing songs does not suit you, why not try the Brockway?

If Meyerbeer owed much to Rossini, how much did Gounod?

If Liszt was a good advertising agent for Wagner, whom did Essipoff?

If you do not like Wagner poetry, do you care for Converse?

If Puccini got his wealth from opera, what made Goodrich?

If Nikisch won't go to Munich as Mottl's successor, perhaps Sir Henry Wood.

And if Sir Henry won't, perhaps Thomé.

If Handel and Mendelssohn are profitable for English music dealers, why doesn't Purcell?

If Elman beats the devil, whom can Kubelik?

If Teresita is Carreño's daughter, who is Goodson?

If Lhevinne bought a house in Berlin, what did Hubay?

If Dippel stopped Ricordi, whom can Ondriczek?

If Lilli Lehmann darned stockings, what can Caruso?

According to rumors from London, Leoncavallo is to conduct there in vaudeville a condensed version of his "Pagliacci." Strauss is said to have turned pale when he heard the news, and burst into the lament: "Must those Italians always show the way to musical Germany?"

An interesting case came up in a New York court last week, where a man who had been boasting for years that his violin was worth \$1,000, declared its value to be only \$75 when the instrument was seized for debt. At last we have an infallible way to get at the real price of the Stradivarius products.

From Wesley Mills, formerly of Toronto, and now of London, England, come two good stories which he has picked up at first hand in the well known English capital. Says Mr. Mills: "On the fringe of the queue which forms daily outside Covent Garden during the opera season, vendors of periodicals and 'chocklits' always abound. Among these regulars a stranger appeared on a recent occasion, in the person of an old man who offered for sale shoelaces, buttons, etc. One of the merchants of assured standing in the little commercial world looked the newcomer over, and then remarked: 'My eye, wot is the Royal Opera a-coming to, anyway?'" At another time Mr. Mills was in the audience to see "The Arcadians," a musical comedy which had been playing for many months

at the Shaftesbury Theater. Behind Mr. Mills sat a young couple, who were unmistakably from the "Provinces." After reading in the program how long "The Arcadians" had been running, the swain noticed the orchestra filing in, and leaning over to his sweetheart, whispered audibly: "I say, Mary, I'm blown if they 'aven't a band! One 'ud 'a' thought the company 'ud 'a' known it by 'eart before now."

"Variations" is particularly proud this week to be able to present to its readers the accompanying



A MAN OF NOTE.

sketch, thrown off for the column in an idle vacation moment by the celebrated painter, Henry Mosler. The subject of the picture appears to have not only a musical ear, but also a musical nose and other features just as symbolical.

Alberto Jonas is at Arendsee, on the Baltic Sea, where he plays more tennis than piano, and is proud



WILL ALBERTO JONAS MISS?

of it. Recently he had a letter application from a would be pupil who based her chief claim for consideration on the boast: "I can play 'The Burning of Rome' without my notes." Wynni Pyle, one of

the chief adornments of the Jonas studio, had an amusing experience with a bespectacled lady from Michigan, who went to the lovely young Texas pianist and said: "I want to take a lesson from you; I know all about technic and that kind of thing, and I know all about piano playing, but I have heard you play and I have noticed that you stay on some notes longer than on others. Now, I want you to tell me, in a lesson, what those notes are."

In spite of everything his detractors say to the contrary, each day emphasizes but more strongly that the piano needs another Liszt.

Musical fog horns are to be installed by our lighthouse authorities, in place of the hoarse tooters now employed. This is a chance for some German tenors to get a good job.

Obituary Notice:—Died, from strangulation, a reckless stranger, who walked into THE MUSICAL COURIER offices last week and told one of the editors that this season "will be the most brilliant in the musical annals of New York."

Hunting Note:—It is open season for operatic press agents.

Just 236 days to the beginning of the 1912 musical vacation!

"Fourteen men condemned to die in the electric chair made up the audience for whom a quartet sang and a violinist played in the death house in Sing Sing Prison this afternoon. . . . Some of the songs were 'Where the River Shannon Flows,' 'Dreams,' 'Mandy Lane,' 'May Morning,' 'Flight of Ages' and a sailor's ditty." Oh, Death, where is thy sting?

LEONARD LIEBLING.

At least one of our municipal Solomons on the legal bench is musical, in the person of City Court Justice Smith. Having to determine on the value of a Stradivarius violin, His Honor remarked, to the amazement of all present:

My view would be the same even if the debtor possessed the rare ability of Arcangelo Corelli, Nicolo Paganini, Camillo Sivori, Louis Spohr, Joseph Joachim and Ole Bull. The question which now remains to be determined is what is the value of this Stradivarius, which the poet Oliver Wendell Holmes eulogizes as follows:

"Violins too. The sweet old Amati; the divine Stradivari; played on by aged maestros until the bow hand lost its power and the flying fingers stiffened. Bequeathed to the passionate young enthusiast, who made it whisper his hidden love and cry his inarticulate longings and scream his untold agonies and wail his monotonous despair. Passed from his dying hand to the cold virtuoso, who let it slumber in its case for a generation until, when his hoard was broken up, it came forth once more and rode the stormy symphonies of royal orchestra beneath the rushing bow of their stormy lord and leader. Into lonely prisons with improvident artists; into convents from which arose, day and night, the holy hymns with which its tones were blended; and back again to orgies, in which it learned to howl and laugh as if a legion of devils were sent up in it; then again to the gentle dilettante, who calmed it down with easy melodies until it answered him softly, as in the days of the old maestros; and so given into our hands, its pores all full of music, stained like the meerschaum through and through with the concentrated hue and sweetness of all harmonies which have kindled and faded on its strings."

"It is not good taste to shoot 'bravo' at an artist," says an English exchange. It is not good taste to shoot anything at an artist; shouting is not so bad, and, of course, "shouting" is what the unfortunate printer meant.

THERE should be nothing to wonder at in the bad English sung by so many American singers when one stops to reflect on the fact that most of our countrymen cannot even speak their language correctly.

SOMETHING ABOUT SONG.

The human voice in its singing capacity is the chief of musical instruments foremost of all; but it is so only if its performer, its owner, is also endowed with the capacity of musical thought and thought transference. To sing means to confer art upon the auditor; but to sing embraces one of the leading arts itself. There are many human voices musically endowed; there are very few singers. To be a singer requires, besides the compelling and inducing voice, the power of objective retrospection and subjective introspection, for the singer must be capable of placing upon the composition the true artistic and musical estimate, through his or her knowledge of the composer's style, character, intention and feeling and, in addition, must have the gift, the power to assimilate the composition and then transfer that assimilation to the hearers. Who is doing this in singing, in the present hour?

The art and the science necessary for so great and masterful a performance in singing, as above intimated, can be expressed by means of the old Italian aria, the recitative—so sadly neglected and so wonderful as a culture—the old English and French ballads and songs, old folk songs of many orders and styles, and that marvelous mine of musical wealth, the German lied.

While it is generally supposed that we have heard much of the latter, the following program will show that, notwithstanding the extent of the field already covered, there is so much rich and tempting material on hand that, for singers, the real artists, the field is virtually unlimited:

PART I.

Twelve Schumann Songs (Op. 35)—

(Words by Justinus Kerner.)

Lust der Sturmnacht.
Stirb, Lieb' und Freud'.
Wanderlied.
Erstes Grün.
Sehnsucht nach der Waldgegend.
Auf das Trinkglas eines verstorbenen Freundes.
Wanderung.
Stille Liebe.
Frage.
Stille Thränen.
Wer machte dich so krank?
Alte Laute.

PART II.

Seven Hugo Wolf Songs—

(Words by Eduard Mörike.)

Fussreise.
Verborgenheit.
Der Gärtner.
Der Tambour.
Bei einer Trauung.
Selbstgeständniss.
Der Feuerreiter.

PART III.

Four Ballads by Carl Loewe—

Der Mönch zu Pisa (J. N. Vogl).
Das Erkennen (J. N. Vogl).
Der Totentanz (Goethe).
Tom der Reimer (from an old Scottish ballad).

This is a program of Reinhold von Warlich, sung in London, during the past season. How many musical people know, merely as an instance, "Auf das Trinkglas eines Verstorbenen Freundes," a tribute to the memory of a friend, mingled with a retrospect of a fraternal life, with its joys of wine and friendship and good fellowship—and death. Who knows the "Frage" in the same cycle, that interrogation song? The Hugo Wolfs are now better known, through the impulse of fashion; but in Schumann as in Schubert, there are unexplored mines of music and song, sufficient to keep us engaged for a lifetime without ever hearing a song of Wolf's or Loewe's—with all due regard to those talented composers. Reinhold von Warlich has devoted himself to this grateful task of searching, not in archaeological fields, looking for what the ancients did, but in living pages of published song for what those who are still very near our contemporary life accomplished, and what is as unknown

to the world at large as the broken sculpture of Minos in Crete buried there for six thousand years. During his last season's tour in America, Mr. Von Warlich sang East and West, as far as the Pacific, with the accompaniments of an unusually talented American musician, Uda Waldrop, who played the classical works from memory, a feat still rare in accompaniments. This season Mr. Von Warlich will sing in Europe until January, after which he will probably appear in a number of private musicales in New York. It is that kind of work, the Von Warlich work, which makes for culture, needed so much both in Europe and America in our musical state.

IT PAYS TO BE DEAD.

Artemus Ward's declaration that it would have been "ten dollars in Jeff Davis' pocket if he had never been born," sounds illogical. We cannot understand how an unborn man could have a pocket at all, or how ten dollars would have compensated him for remaining unborn. Nor can we imagine the feelings of Beethoven had he been paid \$1,025 for a short manuscript, which price was given recently in London for a nine page autograph score of the great composer. If the penurious symphonist who was enabled to live only by the combined contributions of a number of friends, could have foreseen the time when his shorter sketches would sell for \$1,025, he might well exclaim, "I wish I could live till I see myself dead!"

In the early part of the sixteenth century Leonardo da Vinci, who merits the title of universal genius more than any other man known to history, received a very modest sum for painting two portraits. One of these pictures is lost, but the other, "Mona Lisa," or "La Gioconda," was bought later by Francis I for about \$2,000. Now that the painter is dead and the living, most radiant of the eyes, the flesh tints of the mouth and rose hues of the cheeks, which Vasari so eloquently describes, are faded and dulled with age, a wild enthusiast steals the old canvas from the Louvre and the world wails the loss of an art work worth more than \$5,000,000—so it is said!

When the picture was in all its glory, fresh from the painter's easel, no one would have given \$500 for it. Still, we are so accustomed to this increase of value in a work after the workman is dead that if an autograph collector offered us fifty dollars for the original manuscript of this poetico-philosophico-historical essay we should think him little less than a fool. We are not yet dead.

Or supposing an art patron came to our office and offered us \$200 for the photograph of any one of our stenographers? Should we not be justified in having him locked up in the foolish house? And yet our living stenographers, from the lily-of-the-valley blondes to the damask rose brunettes, are worth carloads of dead and faded daubs in oil and pigment of smirking Mona Lisas!

Perhaps, after we have grown musty and dusty on our high and lonely pinnacle of literary fame, some Wall Street railway-shipping-iron-copper-wheat art collector of the future will exclaim, "Ha! a MUSICAL COURIER autograph editorial! Buy it at any price!" It is a strange world we live in, even if Scipio Africanus Roosevelt may not be President in 1912.

MUSIC AND COLOR.

THE MUSICAL COURIER is in receipt of the attached communication:

THE BALTIMORE NEWS.

EDITORIAL ROOMS.

BALTIMORE, AUGUST 19, 1911.

Editor The Musical Courier, New York, N. Y.:

We have the following inquiry from a correspondent: "Can you inform me just when the theory of the relation of color to tone was advanced, and by whom? For how long a time has the knowledge or feeling of this relation been used as a practical test of musical talent or adapta-

bility in the entrance examinations to schools of music?" If you can answer this for me, I should be greatly obliged.
Yours very truly,

E. A. DOETSCH.

There was a lecture given in St. James' Hall, London, in 1894, at which two members of our editorial staff were present.

The lecture dealt with the relationship of tone to color and was illustrated by means of a lantern, which threw colored lights on a white screen, the hall being darkened for the purpose. We, as musical experts, were so little impressed with the lecture and the illustrations that we dismissed them from our serious consideration. The gist of the lecture, if we remember rightly, was that there was a relationship between certain sounds in music and certain colors.

We cannot recall the notes that the lecturer associated with the various colors nor how he determined the association. We remember that he gave the well known spectrum band—the series of colors thrown by the prism in the decomposition of a beam of white light. The spectrum band consists of the colors: Violet, indigo, blue, green, yellow, orange and red.

This completes the scale of color, making seven colors which we may arbitrarily compare with the seven notes of our natural scale. The great difference is that there is only one octave of color, whereas we have some nine octaves of sounds. When the spectrum band leaves the red color it goes at once to violet again, not a violet an octave higher than the first violet, but the same color exactly.

Now we know that when we sound the notes of a musical scale, the eighth note is an octave higher than the first note. In the language of science, the eighth note has exactly double the number of vibrations per second that the first note has. But while the ear can hear about nine octaves of sound the eye can see less than a complete octave of color.

We remember that the color machine was timed to flash its color at the same time that certain sounds were played on the piano. So long as the pianist played single notes within the octave the color machine could flash a pure color on the screen. But as soon as two or more notes were played at the same time the blending of the colors either produced a characterless drab or buff or blended into a color that was the same as the pure color given by a single note. In fact, the expression of musical sounds by corresponding colors was a dismal failure at this illustrated lecture. And the differences between the enormously rapid vibrations of color waves and the slow vibrations of sound waves, together with the capacity of the ear to hear many octaves of sound, and the incapacity of the eye to see more than an octave of color, must forever separate the two arts of sound and color by as great a chasm as the fixed gulf which divided Dives and Lazarus. Whenever we hear of any one who sees red when a trumpet blares or perceives blue when the melancholy flute wails, we know that he must have something wrong with his nerves. The jarring of one set of nerves must shake up the rest of his nervous system. It is as if a friendly salutation of a hard slap on the back knocked our hat off. The thud might be communicated to the hat. Otherwise there is no connection between a thump on the back and the falling of the hat. Nor is there any relationship between sound and color.

CARUSO's automobile smashed into a motorbus near Rome recently, but as the tempo of the colliding vehicles was only allegro moderato, no injury was sustained by the singer. There are many of Caruso's admirers who feel that he has no right to expose himself to the dangers of motoring.

MAUDE: Can you play the violin?

Claude: I really don't know; I never tried.



CHICAGO, Ill., September 2, 1911.

Theodore S. Bergey, director of the Bergey School of Opera, will open the school season with a faculty concert. This function will be private and open solely to students and parents of those studying at that school. The recital will take place during the middle of September.

Adolph Brune, of the Chicago Musical College, has sent from London to this office a postcard with greetings. Mrs. Brune also remembered the office. The Brune family will be back in Chicago the first week in September.

In THE MUSICAL COURIER of August 23 Clarence Lucas says that one of the correspondents of this paper does not quote properly the Latin phrase "de nihilo nihil fit," which is incorrect. Mr. Lucas says that the preposition "ex" is to be used. Probably the dictionary which Mr. Lucas consulted gave him that information. However, the Webster academic and the Webster new illustrated dictionary published by the New York Syndicate Publishing Company in the year 1910, gives the Latin phrase as "de nihilo nihil fit." Mr. Lucas, please take notice.

Elsie De Voe, pianist and instructor at the Sherwood School, is a most talented pupil of Leschetizky, with whom she studied in Europe for several years after graduating in Chicago under the late William H. Sherwood, with whom she appeared in Chicago playing the Grieg concerto.

Miss De Voe studied also in Europe with Wager Swayne. When in Paris the young pianist had the distinguished honor to appear as soloist during the Beethoven festival and she played then in conjunction with the Touche Orchestra. Elsie De Voe is under the exclusive management of H. Howard Hall, who already has booked her for many engagements during the coming season.

Anton Foerster, who has been enjoying his summer vacation at Elkhart Lake, Wis., strolling every day through meadows, fields, woods and enjoying his rest immensely, informs this office that he will return to Chicago next week to resume his duties at the Chicago Musical College, where he heads the vocal department.

Sybil Sammis MacDermid, soprano, and her husband, James MacDermid, composer, forwarded a postcard to this office from Highland Park bathing beach, Delavan Lake, Wis., where they are enjoying a little vacation at the delightful place.

Theodora Sturkow Ryder, pianist, has been a busy soloist in the Middle West, as can readily be seen by the following engagement list of her season 1910-11: October 14, recital at Peoria, Ill.; October 16, Baldwin concert at Chicago; November 1, private recital, Chicago; November 4, Myrtle Lee recital, Music Hall, Chicago; November 17, recital, Academy of Fine Arts, Chicago; November 21, Burlington, Ia., recital Russian music; November 28, recital Apollo Club, at Janesville, Wis.; December 14, recital with Christine Miller at Kenilworth, Ill.; December 18, Minneapolis Symphony Orchestra, Minneapolis; January 16, Amateur Musical Club, Chicago; March 2, recital at Monmouth, Ill.; March 5, Lincoln Center orchestral concert, Chicago; March 15, recital at Oak Park, Ill.; March 24, Arche Club, Chicago; April 6, recital with Charles Clark at Oxford, Ohio; April 11, Amateur Musical Club, Fullerton Hall, Chicago; April 28, recital, Delavan, Ill.; May 1, recital at Danville, Ill.; May 2, recital at Covington, Ind.; May 4, Minneapolis Symphony Orchestra, at Danville, Ill.; May 18, Theodore Thomas Orchestra, at Cedar Falls, Ia.; June 15, recital at Waynesburg, Pa.; August 10, Midlothian Club, Chicago; August 15, Russian Symphony Orchestra, Ravinia, Ill.

Arthur Burton, vocal teacher, sent his greetings to THE MUSICAL COURIER from San Diego, Cal., where he is enjoying the sea breezes at La Jolla.

The Wisconsin Conservatory of Music at Milwaukee has mailed this office a catalogue for the season 1911-12. Looking over the booklet one notices with pleasure the name of Dr. Louis Frank as president of the institution. Theodore Dammann is vice president, William H. Upmeyer treasurer, Emil H. Koepke secretary, and Clara M. Gebhard assistant secretary. The musical management is in the hands of two well known artists, William Boeppler, director, and Hans Bruening, associate director. Albert S.

Kramer, of Milwaukee, has rejoined the faculty and Arthur Van Eweyk, at present in Berlin, will return to his home city this fall to be one of the voice teachers of the conservatory. Harrison Hollander, musical editor of the Milwaukee Sentinel, has been added to the faculty in the piano department. Wilhelm Middelschulte, of Chicago, will have charge of the organ classes. The complete faculty list includes the names of several artists of national reputation and many of its instructors have large followings in the Middle West. During the season the Wisconsin Conservatory of Music will offer to its pupils, faculty concerts, pupils' recitals, practise recitals, artist concerts, harmonic classes, choral class, ensemble classes, lectures on history of music, professional positions, public school of music, modern languages, story telling to children, musical library. Magazines will be found in the office and the waiting room of the conservatory, practice rooms and practice pianos and certificates and diplomas. The regular school year opens on Monday, September 11.

Katharine Allan Lively, the Houston pianist, will appear in Texas during November at a series of ten concerts to be given in conjunction with Nikolai Sokoloff, concertmaster of the Russian Symphony Orchestra.

Gertrude Wakefield Hassler, mezzo contralto and vocal teacher at the Sherwood Music School, sang with great success at the Studebaker Theater in conjunction with the Russian Symphony Orchestra last Saturday evening, her clear, velvety voice being heard to advantage. She sings with intelligence, her interpretation is excellent and her enunciation fine.

The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, opened a series of symphonic concerts at Ravinia Park Monday evening, August 28. The work of this organization was fully up to the high standard of efficiency displayed at its debut in Chicago in Orchestra Hall last season, and the excellency of interpretation, clear and interesting readings then noticed, were again manifested throughout the evening. The Minneapolis Orchestra ranks among the foremost American orchestral organizations.

Edna Barr Love, of the department of Public School Music at the American Conservatory, was elected last week to the position of supervisor of music at Chillicothe, Mo., thus adding another to the long list of American Conservatory pupils who have been placed in responsible positions this season.

Rose Lutiger Gannon, contralto, sent a greeting post card to this office from Alexandria Bay, Thousand Islands, where she is enjoying her summer vacation.

Bessie A. Reed, who was in Chicago during the summer coaching with Herman Devries, left August 31 to return to her post at the conservatory of music of Waterloo, Ia., where she is one of the vocal teachers.

Eleanore Fisher, who has been identified for several years with musical life in Chicago, has been engaged as piano soloist for a joint tour with Marcus Kellerman, baritone. Mrs. Fisher has appeared on programs with artists of rank in America as well as in Europe. Among them are Charles W. Clark, Madame Niessen-Stone, Luella Chilson Ohrman, Eleanora de Cisneros, Jane Osborn Hannah and many other operatic celebrities. Mrs. Fisher, no doubt, will win new laurels in her coming tour and will return to Chicago, where she will be busily engaged during the coming season.

From the Chicago Musical College comes the following announcement:

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For further information address: E. SCHWENKER, Secretary

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possible to go on with their musical training as they have hoped and dreamed of doing. They may be possessed of unusual talent, which they are unable to cultivate because of financial hindrances. It is a well known fact that many of the greatest figures in musical history have relied upon free and partial scholarships for their higher training. It is a patent fact that worthy students find it harder to earn a musical education than to become proficient in the arts of technical sciences. The Chicago Musical College was a pioneer in the matter of offering free and partial scholarships, and since the early 60's, when but one free scholarship was offered, to the present year when fifty free and one hundred and fifty partial scholarships are available, Dr. Ziegfeld's long famous institution has led in this commendable effort to afford training for young people who have talent. The Chicago Musical College is now comfortably located in its new seven-story building on Michigan avenue, Chicago, in the heart of the city's institutions of culture and refinement, close to the home of the Chicago Grand Opera Company, the Auditorium Theater. The forty-sixth year, commencing next September, will find this institution in its acknowledged position of leadership among schools of musical training and the scholarship idea will be continued upon a more extensive basis than ever. The board of directors have set aside fifty free scholarships, each of which entitles the holder to one year's instruction free of charge, and one hundred and fifty partial scholarships, which are liberal reductions from the regular schedule of tuition. Free scholarships are issued in piano, violin, violoncello, vocal, orchestral instruments, theory of music, composition, elocution departments and again this season scholarships will be offered in the School of Acting and School of Opera. Application must be made on the regular college blank before September 1, 1911, and must be accompanied by letter of recommendation from a responsible person, stating that the applicant is deserving in every way and unable to pay the tuition. There is no charge to the applicant for examinations or anything connected with the distribution of these scholarships. Free and partial scholarships are issued only at the opening of each new year. Applications should be mailed to the secretary, Chicago Musical College Building, 624 South Michigan avenue, Chicago.

Andreas Dippel, general manager of the Chicago Grand Opera Company, announces from Europe that he will organize a ballet school for American girls at the Auditorium Theater immediately upon his return to this country the middle of September. He has engaged as ballet mistress for this school Mary Jung, who is known as one of the best dancers and instructors in Europe. Like the ballet school conducted by the Metropolitan Opera Company in New York, tuition will be free to American girls. Those who become proficient in dancing will be engaged as members of the ballet of the Chicago Grand Opera Company.

There are in Chicago teachers who advertise themselves as late of the Paris Grand Opera, Milan, La Scala, soloists with the leading European orchestral associations, though they may never have seen the footlights of those operas or heard the concerts of those organizations except from the auditorium, perhaps. Looking over the records and files of THE MUSICAL COURIER for the past thirty-two years this office is in a position to find out the veracity of statements made by artists, and when those statements prove to be false it is high time to warn those artists of international reputation to remember the theaters or orchestras with whom they have appeared instead of advertising themselves as having been connected with first class theaters in which they never have appeared.

Florence Benson is in Chicago doing some special work and preparing a program of songs and piano numbers, which she will give at the school, where she has charge of the piano department, at Cleveland, Tenn. Miss Benson is the young lady that went abroad with Mr. and Mrs. Theodore S. Bergey, and studied also in Paris and took a special course with Philippe, of the Paris Conservatory, under Mrs. Bergey's supervision. Miss Benson has done all of her studying with Mr. and Mrs. Bergey excepting the special course with Philippe.

Frank Waller has informed this office that he has been re-engaged by Lillian Russell to play the accompaniments on her vaudeville tour. Mr. Waller returned to Chicago this week from a visit at Atlantic City. RENE DEVRIES.

Olitzka's Season Soon to Open.

Rosa Olitzka, the contralto, will remain at Asbury Park, N. J., until the close of the season at that resort. Her singing for several seasons has endeared the artist to the music lovers of the North New Jersey Coast. Madame Olitzka is a guest at the North End Hotel. She will return to Chicago this month and begin her concert tour under the management of R. E. Johnston.

Burritt Studios Re-Open September 11.

William Nelson Burritt, teacher of voice, will reopen his studios, 35 East Thirty-second street, for the season, Monday, September 11. These studios, located near Madison avenue, may be engaged for recitals, lectures, etc. The seating capacity is 400.

May Liggett-Abel, violinist, of Detroit, is spending a few weeks at Mackinac Island, previous to her opening concert and teaching engagements.

DETROIT MUSIC.

DETROIT, Mich., August 23, 1911.

L. E. Behymer, the energetic Pacific Coast manager, visited with friends here during the past week, and was a frequent caller at THE MUSICAL COURIER Detroit office. At a dinner arranged by James E. Devoe, MUSICAL COURIER representative, Mr. Behymer explained to a number of Detroit newspaper men the methods which have brought the Pacific Coast to the front musically.

Abram Ray Tyler, organist and pedagogue, who has joined the faculty of the Ganapol School of Musical Art, is planning a series of analytical talks on the programs to be given by the various visiting orchestras and also on the Detroit String Quartet programs.

Jessie Bonstelle, who has been playing at the head of her own stock company in the Garrick Theater during the summer season, has won a host of friends in this city. As a student of the drama, literature and music Miss Bonstelle possesses ideals to which she closely adheres and which make hers a most magnetic personality.

The programs announced for the annual series of concerts by the Detroit String Quartet are rich in promise and this will undoubtedly be the best season the organization has yet enjoyed. The members of the Quartet will reach Montreal about September 18.

Lilly Dorn, soprano, was heard in Detroit for the first time during the past week, and made a host of friends

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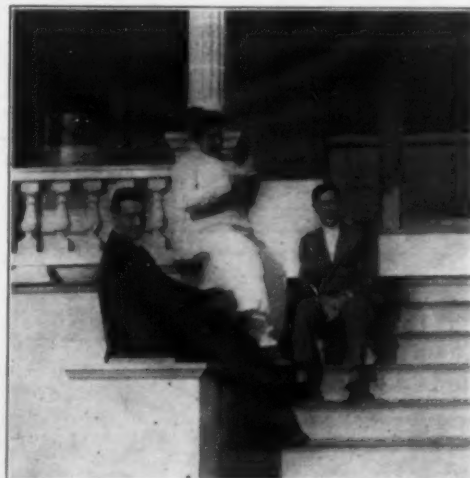
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both musically and socially. Miss Dorn will undoubtedly make a tour of the Middle West under Devoe management, early in 1912.

A version of "Midsummer Night's Dream" is being arranged and will be presented by Nellie Peck Saunders, the local reader, during the coming season. Mrs. Saunders will be assisted by Harriet MacFarlane, mezzo contralto, whose splendid voice has been heard to advantage in Detroit quite recently.

Valeri Pupil Recitals to Be Public.

Delia M. Valeri, the vocal teacher who has been endorsed by the great tenor Alessandro Bonci, as an authority in voice placing, will begin her season at her new studio in the Rockingham, 1748 Broadway, September 15. Besides the vocal studies in the Valeri studio, there are



MADAME VALERI AND PUPILS AT BELLE HARBOR COTTAGE, BELLE HARBOR, N. Y.
On the left, V. Marrone, tenor; Madame Valeri in center; right, W. Savage, baritone.

MYRON W. WHITNEY

BASSO

Touring with Mme. Lillian Nordica next season, but will be available for a limited number of engagements after November 10th

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to be branches, for modern languages and repertory. Italian, French and German will be taught by native professors. Madame Valeri takes pupils from the beginning and she keeps them until they are ready to begin their public careers in grand opera, comic opera, or concert. Her pupils' recitals this coming season will be public, and this will enable many to learn of her splendid results in training pupils to sing after the manner of the beautiful bel canto.

When Bonci is in New York, he frequently goes to the Valeri studio to examine voices, and offer his advice should it be asked. Valeri expects to have Bonci, also Sammarco present when she gives her pupils' concerts next winter. Two of these concerts will be given at the Waldorf-Astoria and others at the Valeri studio.

Madame Valeri believes that the time is coming when the state must concern itself about official examinations of vocal teachers. She believes that there should be a commission to take up this matter, which would, after examinations, present the proper diplomas to those fitted to undertake the delicate work of training the human voice to sing.

MUSIC IN BUFFALO.

BUFFALO, N. Y., September 1, 1911.

The Carleton Opera Company will close its engagement at the Teck Theater Saturday. Later Henry W. Savage is to present attractions at this house.

Edwin Arthur Kraft, organist and choirmaster of Trinity Church, Cleveland, is to give a recital at the Woodside M. E. Church, South Park, the second week of September.

Pauline Ralph has returned from Munich after prolonged study with Jan Sieskies. Miss Ralph, before she left Buffalo, was a "star" pupil of Evelyn Choate, and went so well prepared to receive further instruction that her Munich teacher was delighted with her attainments and considers her a very talented young girl.

Buffalo has met with a great loss in the death of Joseph Mischka, the Nestor among musicians and educators. Continuous work as organist of the Delaware Avenue M. E. Church and Temple of Beth Zion, supervisor of music in the public schools, and teacher of the German language in the normal school, finally impaired his strength and he was obliged to resign his positions. Mr. Mischka took an active part in the preliminary meetings in behalf of the New York State Music Teachers' Association, which convened here in June, but was unable to attend later when the convention was an assured fact. When Buffalo's first music hall was dedicated (which site is now occupied by the Teck Theater), Mr. Mischka conducted many of the rehearsals of the six hundred singers for the three days' musical festival. The stars of that occasion were the Wagnerian trio, Madame Materno, Messrs. Scaria and Winkelman, and Christine Nilsson, the latter singing the solo in the beautiful "Inflammatus." Theodore Thomas and orchestra took part. Thomas himself conducted "Elijah." This bit of local history is mentioned, because Mr. Mischka taught the big chorus the Latin words of "Stabat Mater" and the German words in the opening chorus in "Tannhäuser." After the death of Hermann Schorcht, the German Americans here (having planned a jubilee meeting to commemorate a special event) invited Joseph Mischka to rehearse the German singing societies, which he did. Each society sang as an individual body under its own director. Mr. Mischka held his position as organist fully thirty years. His contemporary, Wilhelm Kaffenberg, has been organist of the North Presbyterian Church during the same period. At the funeral service for the late Mr. Mischka last Saturday there was singing by the Temple Quartet. The Rev. Charles Anderson, a former pastor of the deceased, conducted the service. The Orpheus Society sang at the interment.

VIRGINIA KEENE.

N. J. Corey, of Detroit, is planning a busy season of lecture recitals in addition to his teaching and work as secretary of the Orchestral Association.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

TWO SONGS: "LA BELLE DAME SANS MERCI," AND "UNSTERBLICHE LIEBE." MUSIC BY ALVIN S. WIGGERS.

We do not accuse Alvin S. Wiggers of plagiarism, conscious or unconscious, but we nevertheless must range these songs under the Richard Strauss banner. "Unsterbliche Liebe" might be bracketed with Strauss' "Nur Muth" and very well pass for one of the earlier and less distinguished songs of the German composer. We do not refer merely to the external figure of the accompaniment as it appears to the eye, for that is the common property of any composer who chooses that kind of accompaniment. It is in his freedom in attacking and resolving discords that Alvin S. Wiggers follows the example of Strauss, while remaining thoroughly German in manner.

With regard to the other song, "La belle dame sans merci," we need hardly inform readers of English literature that the poem with the French title is by Keats and is written "in most excellent English." In "The Eve of St. Agnes" Keats tells us how Porphyro played and sang to Madeline.

Awakening up, he took her hollow lute—
Tumultuous—and, in chords that tenderest be,
He play'd an ancient ditty, long since mute,
In Provence call'd, "La belle dame sans merci."

It is our opinion that Alvin S. Wiggers has paid too little attention to "chords that tenderest be," and has somewhat overdone the "tumultuous" and has, moreover, laid more stress on the fact that the lady was without mercy than that she was fair. The composer beats Keats wherever the harshness of Wiggers figures. These things are purely matters of taste. The harmonies that Alvin S. Wiggers has employed are neither crude nor commonplace. On the contrary, we find the hand of a musician of culture everywhere in evidence. We fear that our composer's taste is too much an acquired one ever to seem natural to the palate of the public.

Shakespeare said that "One touch of nature makes the whole world kin." The artist Whistler parodied the line

Celene Seymour Loveland Returning to America.

Celene Seymour Loveland is returning to America after five years abroad. When questioned as to European musical conditions, she said: "I like Berlin and its musical environment, but my own country is so rapidly forging ahead in things musical that I feel a musician's education is one sided if he does not avail himself of the many advantages offered on this side of the Atlantic. Our American teachers are reaping laurels abroad because of their excellence, and their power of developing artistic as well as technical ability in their pupils. The American is a born teacher, as is proved by the unqualified success so many of them are enjoying in Europe."

Miss Loveland, while in Europe, has had results in teaching that have inspired both herself and those who have been fortunate enough to study with her. She gave as an instance a pupil whose teachers had discouraged her of ever being able to reach anything but hopeless mediocrity as a pianist, because of the construction of the hand. This physical impediment not even the best teachers had been able to overcome. Yet by the application of principles taught by Miss Loveland this pupil played, in a few months, compositions heretofore deemed impossible for her, and, what is more, won the approbation of Berlin critics.

A paralyzed and stiffened arm, disabled for four years, caused by technical overstrain, was relieved in a few weeks and the teacher who had abandoned playing was once again able to resume her work at the piano as well

into, "One touch of vulgarity makes the whole world kin."

Now, this song "La belle dame sans merci," which has no touches of either nature or vulgarity in it is not likely to awaken feelings of kinship in anybody. The composer cannot object if the uncultured find his work harsh and unpleasant. But is he prepared to find the cultured and modern musical public receiving his excellent workmanship coldly? If he departs so far from the musical language of his day he must be prepared for the verdict of "curiosity," which the public jury is sure to find when his harmonic misdemeanors are tried.

If we take Lewis Carroll's humorous nonsense of "jabberwocky" and translate it into music we should get a blood relation of Alvin S. Wiggers' song.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Instead of the words brillig, slithy, toves, gyre, gimble, wabe, and so on, which are not to be found in the dictionary, put in chords compounded of notes that belong to no tonality, such as C, F sharp, B flat, D, or E, B flat, D, F sharp, or F B D sharp, A C sharp, and Alvin S. Wiggers' harmonic scheme is revealed. After this "La belle dame sans merci," we found "Frühlingsfeier" of Strauss soothing.

Oliver Ditson Company, Boston.

THIRD SERIES OF COMPOSITIONS AND ARRANGEMENTS FOR ORGAN.

These pieces are not of equal merit, it is hardly necessary to say. We cannot give the arranger of a simple song as much credit as a composer of serious and extended original compositions. But there is nothing not worthy the attention of organists in this list of works which range from fugues to cradle songs and cavatinas.

James H. Rogers' "Sortie" in F major is a bright number which comes as near being a waltz as it is permitted organ music to be. The same composer's "Second Toccata" in C minor, is on the whole a composition more truly organlike. It would sound better on an organ than on any other instrument, which is a statement we cannot make concerning some of the other pieces of this collection. But this Toccata has breadth as well as brilliancy, and musical merit in addition. While moderately conservative, it is not at all strictly formal and academic as the old name might imply. Dubois' well known Toccata is no more old fashioned or modern than this second Toccata of James H. Rogers.

Albert Renand's "Pastorale" (on the mountains) shows a very happy treatment of the organ in a quiet mood. Never once is the power and grandeur of the organ made use of, yet the result is eminently satisfactory because the composer has written suitably for the soft stops of the organ without in any way suggesting orchestra or voice.

The same composer's "Finale-Fugus" shows him to be

as her teaching. Discouraged pianists have need to be thankful that such a system exists as Miss Loveland is going to introduce in Chicago this fall.

This technic was originated by Madame Eylan, the



CELENE SEYMOUR LOVELAND.

American, whose Berlin success as teacher placed her among the leading musicians. It seems rather unfortunate

a master of the scholastic style and an artist in the judicious selection of subject matter suitable for expression in the severe fugal manner.

W. A. Kaun Music Company, Milwaukee.

800 EXAMPLES OF FIVE AND SIX PART HARMONIES. BY BERNARD ZIEHN.

This collection of advanced exercises in harmony is intended for students of harmony. The booklet does not contain figured bosses for the student to harmonize, but consists of 800 examples carefully done as models for the student. The value of these examples is, therefore, second only to exercises worked out by the student himself under the guidance of a good master. It is as necessary for the student to analyze exercises such as these as it is for the student of grammar to learn to parse sentences taken from good literature. Yet all the analysis in the world will not make a harmonist of the student who does not work at the actual writing of many exercises. Bernhard Ziehn of course knows this and has published his examples as a supplement to the examples the student must work out for himself.

These 800 examples contain all the most modern as well as the classical harmonic progressions. The object of the book is to show how much harmonic freedom a skillful harmonist may have even when fettered with the handling of five or six voices. The work makes no pretension to the teaching of style, that is to say, nothing is said concerning the kind of harmony that is suitable for any given tune.

Most of the examples are harmonized in the creeping chromatic manner of Spohr rather than in the manner of Bach's collected chorales. It is interesting to compare Bernhard Ziehn's harmonization of "Ein feste Burg ist unser Gott" with the treatments of the same tune in Mendelssohn's "Reformation" symphony, Meyerbeer's "Huguenots," and Wagner's "Kaisermarsch." The rich modern chromatic harmony of Bernhard Ziehn's setting is very satisfactory to the modern ear. Yet we are disposed to question the appropriateness of these sensuous and almost feminine harmonies as an accompaniment to the square cut, manly tune which Luther's words have made famous. We certainly commend the melodic curve of each one of the voice parts of the harmony. But we think the conservative fifths between the alto and the bass in the first measure after the third pause a little too freely modern for diatonic nature of the old tune. Nor do we commend the free use of cross relations in so many places. Had we harmonized this chorale we should have placed the note and its alternation in the same voice so as to avoid the clash of the alto singing A sharp in one chord and the tenor singing A natural in the next chord, as occurs in the measure before the sixth pause.

These things are prohibited in the strict style and are matters of judgment in the modern style. Now, our judgment chooses the strict, or at least a stricter, style for this chorale. We must earnestly recommend these 800 examples to music students and to teachers of harmony. The student must bear in mind that music is not strictly a science like mathematics, but that an artistic judgment must forever go hand in hand with the science of music. He must study these 800 examples for the sake of the suggestions they can give, remembering that artistic judgment differs in each individual.

And this unstable quality of judgment when mixed with musical science must forever make music a kind of will-o'-the-wisp, whose flight cannot be predicted and whose path cannot be defined and measured.

that her explanations of this subject can only be had in the German language. Miss Loveland, her pupil and representative during the year Madame Eylan remained in America, was noticed in the Berlin papers as follows:

One of the most successful piano teachers of Berlin, Madame Wilhelm Eylan, is not returning here this winter, but has left her class to her eminently capable assistant, Celene Seymour Loveland. Miss Loveland is already well known as a gifted pianist and teacher and Madame Eylan is to be congratulated in being able to leave her work in such reliable hands.—Dresden Daily Record, the Continental Times.

Miss Loveland has also studied three years with the famous virtuoso, Rudolph Ganz, and has won flattering testimonials from him both as to her ability as pianist and as teacher. That she will win the same warm appreciation in America that she has in Europe seems certain, and her Chicago friends are delighted that she has chosen that city in which to begin her work.

Gadski's New Roles.

As has been announced, Madame Gadski will sing the leading role in Leo Blech's one act opera, "Versiegelt," when it is sung at the Metropolitan Opera House this season. This prima donna is also to be one of the "curious" women when the Metropolitan Opera Company produces Wolf-Ferrari's opera, "Le Donne Curiose." If Nicolai's opera "The Merry Wives of Windsor" is revived at the Metropolitan Opera House this winter, Madame Gadski will sing the role of Mrs. Ford.

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Universal Acclaim for Katharine Goodson.

Katharine Goodson, the English pianist, who is to return to the United States in January, 1912, for her fourth tour of America, is one of the few artists of the world who has been universally acclaimed. Miss Goodson's books of press clippings show that she has played in nearly all parts of the world. Some extracts from the reviews follow:

No doubt there is something in this, yet, on the other hand, the English are quick to appreciate an artist who flouts this national stoicism and gives free play to his or her feelings. A case in point is Katharine Goodson; she was at once hailed at home as an artist of irresistible impulses, and this season she has been convincing the American public that a new and bright pianistic star has risen on the horizon. She has, besides giving recitals, played with all the leading orchestras in the country, including the New York Philharmonic, and yesterday at her first Mendelssohn Hall recital she proved herself a soloist of the first rank.

Truly, England has turned over a new leaf in producing a pianist of whom any expert musician who heard her play without knowing who it was would say: "She's a Pole or a Magyar, if not a gypsy." Certainly she played Liszt's second Hungarian rhapsody as if she had been reared on the plains of Hungary; with a dash, a vivacity, a passionate intensity, an impulsive ardor, that were thrilling. No one but Paderewski could have improved upon that performance, and he only in his best mood. It was the last piece on the program and the pianist had to add two extras—Rachmaninoff's famous prelude, which she played with majestic sweep, and Schumann's "Nachtstück." Another extra, following a vivacious performance of a Chopin valse, was the same composer's posthumous valse with the peculiar Viennese atmosphere. In three of Chopin's studies the pianist combined the nimble technique with poetic insight and grace demanded by these pieces. She had to repeat one of them. The audience also wanted her to repeat a Rigaudon by Arthur Hinton, a charming and really original piece, combining, like Paderewski's minuet, medieval quaintness with modern spirit. It will doubtless become a favorite in the concert hall.—New York Evening Post.

The piano recital which Katharine Goodson gave yesterday afternoon in Mendelssohn Hall was interesting in its disclosure of a strong and vital personality. Masculinity of her technique, the virility of her touch and the sweeping boldness of her style made no little impression. It was expected that in recital she would exhibit still more fully the brilliancy of her musical utterance and accompany it with demonstrations of a subtler insight. In the array of striking features her performance was in no way disappointing. Of the interpretation of the "Wanderer Fantasia" it might be said that it had open air breadth and the free swing of the road. It had beautiful tonal quality and its dynamic perspectives were finely wrought.—New York Sun.

Katharine Goodson, the English pianist, who has appeared in New York with orchestra and in ensemble music, gave her first recital

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here yesterday at Mendelssohn Hall. The occasion attracted and interested a large audience. Miss Goodson has shown herself to be a player of individuality and of marked temperament. She has a certain keenness of artistic insight and something of nervous force and energy rather than of dominating power. Her playing is interesting and engaging. Miss Goodson plays with a fresh and active spirit and gives charm to what she presents.

Her performance of Mozart's sonata was delightful in its point, animation and vivacity, and there was vigor in her reading of Schubert's elaborate fantasia.—New York Times.

Mr. Hinton's concerto was first played about two years ago in London and his wife was then the pianist. This concerto as a whole is brilliant, not emotional, and it is always a virtuoso piece. The first movement has the most marked character and in it thought and workmanship are seriously displayed. It is a pleasure to say that Mr. Hinton is a modern, though an Englishman. There is little homage to Mendelssohn, and the illumination of the composer is an electric light rather than the study lamp of the cathedral organist who has received his degree from the university in reward for his display of orthodoxy.

Miss Goodson's performance was interesting in its fleetness and brilliance, and she played with agreeable sentiment whenever the music gave her an opportunity. She was heartily applauded until she played a solo piece, and the audience also applauded the com-



KATHARINE GOODSON.

poser, who came upon the stage with his wife to make acknowledgment.—Boston Herald.

For the pianist and her work too many words of praise cannot be said. Miss Goodson has been praised without stint by critics here and abroad and such praise has been well deserved.

She fulfills every desire on the part of the enthusiast in pianistic art. Thoroughly controlled, mistress of herself and her instrument, she by turns subdues and pampers it, now giving rein to the emotions, and again drawing the check with a strong arm and a mighty will, until the strings give forth but a pittance from their mines of tone-wealth.

From tremendous chords in fortissimo to delicate monotonies in softest piano, Miss Goodson carries the audience with her in sympathy and interest. Nothing is weak, nothing is gaudy, nothing is tiresome. Her selection for this, her first concert in Worcester, was the concerto in D minor by Arthur Hinton.—Worcester, Mass., Telegram.

Miss Goodson proved not only her pianistic power but her high musicianship. Her performance was that of a woman big, honest and well-informed along artist lines—a performance that reflected the highest credit as pianist and musician.—Chicago Tribune.

There is much that is wonderfully interesting in the girlish appearing musician whose power quite equals that of her brother

artists of piano. Without the slightest apparent effort she plays tremendous difficulties as though they were but trifling amusements. She has lived up to the splendid reputation that preceded her.—San Francisco Chronicle.

After every number she was greeted by a storm of applause. In everything that she played there was evident the touch of the musician and the soul of the artist.—San Francisco Call.

Absolutely without mannerisms, quiet and dignified, Miss Goodson won her way into the hearts of her listeners from the very first notes of Beethoven's immortal "Moonlight Sonata." The allegretto was given with a delicacy and charm that held the audience spell-bound, while the presto movement was given with a force and power that carried the audience away.—Honolulu Hawaiian Star.

Miss Goodson had not progressed many notes in her first number before she had captured in rapt attention everyone present, and the audience involuntarily remained silent several seconds after the close of the number—the silence of sincerest admiration—and then burst forth into such a demonstration of applause as is seldom heard in Honolulu.—Honolulu Evening Bulletin.

Katharine Goodson captured a Sydney audience completely on Saturday night, as she did that of Melbourne only a week before. Never in Sydney, it may be claimed, has there been a more poetic player or one who has exhibited greater tenderness of feeling or variety of expression, than this distinguished artist. In this respect Miss Goodson is entitled to take her place with Paderewski. The brilliant success she achieved was a manifestation of her unaided genius. Though her virtuosity is great, Miss Goodson's claim to eminence is not founded on mere technical display, but upon the higher qualities of subtlety, emotion, fervor and tone color. This star, who thoroughly won her audience, was recalled by imperative applause several times, "Bravos!" resounding from all parts of the hall. Then as she came back to the piano the applause grew louder than ever. It was a fine triumph, honestly won by artistic genius.—Sydney, Australia, Daily Bulletin.

The new player is, indeed, the feminine counterpart of that most perfect of all living artists, Paderewski.—Sydney Morning Herald.

Katharine Goodson can afford to forego the prefix Miss; "Katharine the Conqueror" signifies her place on the ivory ladder of musical fame. Just as Paderewski or Melba may go unprefix, so may she. She appeared at Sydney Town Hall on Saturday night, and it was a musical rout. She is now trailing at her chariot wheels the scalps of all those who listened to her magic music. Paderewski himself did not arouse greater post-melody noise of appreciation than Katharine Goodson, who bowed her fair head before an audience on Saturday night.—Sydney Bulletin.

Miss Goodson will make a tour with the Boston Symphony Orchestra, playing in six concerts. She is also booked to appear four times with the Minneapolis Symphony Orchestra. She will play in New York also with the New York Philharmonic and the New York Symphony. Also in Newark, N. J., at the new Symphony Auditorium, and in Raleigh, N. C., under the auspices of the Peace Institute and the social leaders of that progressive city. Other bookings include Buffalo, N. Y. Negotiations are going on for many other concerts between January and May of 1912. The Goodson tour is under the management of Antonia Sawyer.

Parlow Judge of Old Violins.

Kathleen Parlow, the great violinist, who is soon to return from Europe to begin her second American tour under the management of Antonia Sawyer, is regarded in Europe as an expert judge of old violins. This is an unusual distinction for so young a woman. Violinists of great and small repute frequently make an effort to bring their instruments to Miss Parlow and get her estimate of their violins. Her own violins are rare, one of them a Guarnerius of priceless value.

This season Miss Parlow will not have much spare time to hold seances for the violin fraternity that loves to discuss the inner secrets of the art. Her bookings will keep her on the road for several months, as she has been engaged for all the leading orchestras in the United States and Canada, including a tour of fourteen concerts with the Boston Symphony, pairs of concerts with the New York Philharmonic, the Philadelphia Symphony Orchestra, the Cincinnati Symphony Orchestra, the Theodore Thomas Orchestra of Chicago, the Russian Symphony Orchestra of New York, the New York Symphony Orchestra, and the Toronto Symphony Orchestra. Miss Parlow will play also with the New York Philharmonic in Cleveland, Ohio, and give a recital at Oberlin, the last being a re-engagement. Other clubs that have engaged Miss Parlow are the Apollo of St. Louis, and the Chromatic of Troy, N. Y.

Miss Parlow has been engaged by a number of the reigning social leaders for musicales, and among her New York appearances are three chamber concerts at the Hotel Astor with Ernesto Consolo, the eminent Italian pianist, who is also to tour the country under Mrs. Sawyer's direction.

Mrs. H. H. A. Beach Going Abroad.

After a quiet summer passed at her cottage on Cape Cod, Mass., Mrs. H. H. A. Beach, the composer-pianist, came to New York for a few days before her departure for Europe yesterday (September 5). Mrs. Beach was a passenger on the Kaiser Wilhelm der Zweite. She will go directly to Munich on her arrival in Germany, where she has planned to spend several months with friends. Later she will prepare for a series of public concerts.

MUSIC IN BOSTON.

Phone 836-M Winthrop,
56 Moore Street,
Winthrop, Mass., September 2, 1911.

This summer certainly has been a banner one for things musical in San Francisco, and many well known Boston musicians have taken an active share in these events. The latest report tells of a concert given September 1 by Viola Van Orden, mezzo contralto, a former San Francisco girl, who has been studying in Boston for the past two and a half years, assisted by Benjamin E. Berry, tenor soloist of King's Chapel, this city.

To close a summer composed of work as well as recreation, Cecil Fanning, the young American baritone, and Harry Turpin, his teacher and accompanist, have started on a recital tour of several weeks through New England, which began August 21, and which includes appearances in private recitals along the North Shore and Berkshire Hills and two concerts with chorus at Litchfield and Washington, Conn., respectively.

At a recent concert given at the Country Club, Prout's Neck, Me., Edith Chapman Gould, soprano, of New York, scored such an emphatic success with her renditions of songs by Strauss, Franz, Grieg and Huhn, among others, that she was engaged to give the same program at Scarborough Beach, Me., on August 21.

One of the early returning prima donnas is Alice Nielsen, who will reach this side by September 24, and start her season almost immediately by appearing at the Worcester Festival five days later.

A most welcome bit of news comes from Buenos Aires with the announcement that Florencio Constantino, the popular tenor, who has been meeting with his customary success in the Argentine capital, will join the forces of the Boston Opera Company early in November for a third season with this organization. **BLANCHE FREEDMAN.**

George Sweet's Pupil at Schenck "Pops"

Laura Maverick, a Southern singer, a pupil of George Sweet, of New York, was among the soloists who scored at one of the "opera nights" given by Elliott Schenck and his orchestra on the roof of the Century Theater, New York. Miss Maverick sang a fortnight ago and among the members which attracted most were her exceptional renditions of "Knowest Thou the Land" and the gavotte from "Mignon" (Ambroise Thomas), and the "Habanera" from "Carmen" (Bizet). Miss Maverick's rich and even soprano has been well trained and she is destined to take her place with other pupils of Mr. Sweet, who have become celebrated in the opera and concert fields.

Dippel in Munich.

Andreas Dippel, director of the Chicago and Philadelphia Opera, is in Munich, attending the opera festival.

Spooner on His Favorite Horse Billy.

Philip Spooner, the young American tenor, who will soon make his public debut, passed the greater part of the summer on the large farm of his parents in the northern mountains of New Hampshire. The little town is called Pittsburg and the place is distinguished as the spot where the Connecticut River rises. The Spooner farm of 800 acres is one of the finest in all that region. Mrs. John Spooner, mother of the young singer, says it ought to be called "Paradise Farm" because of its many natural beauties, and also because of the many happy days the family have spent there.

During the vacation days Philip Spooner has used an old farm house, situated at the foot of one of the hills, as his practising room. Here, undisturbed by any creature,



he runs through his vocalises and songs and from time to time plans his programs for the coming season. Mr. Spooner is under the management of Antonia Sawyer. As has been stated before Mr. Spooner is the youngest son of ex-Senator Spooner, of Wisconsin. The Spooners reside in New York during the winter months.

The accompanying cut shows Philip Spooner on his favorite horse, "Billy."

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Art and Advertising.

276 MADISON AVENUE,
New York, September 3, 1911.

To The Musical Courier:

Permit me to call your attention to the utterances of Frank Damrosch in today's issue of the New York Times, in which he is reported to have said that "ninety-nine per cent. of the music teachers of the United States are incompetent."

Whereas I admit that there are a goodly number of teachers of music who know very little of that art—just the same as there are humbugs and mountebanks in other fields of human endeavor—yet the percentage of the bad teachers is not nearly so high as Mr. F. D. puts it and there is a great deal of excellent and painstaking teaching done in all branches of music, also outside the walls of the institute that Mr. D. directs.

The way Frank Damrosch's alleged statement reads, the public is led to believe that, to be sure of good instruction in music one must go to the Musical Art Institute, a rather ingenious advertisement, I must confess.

Sincerely,

S. CAMILLE ENGEL.

[See "Reflections" in this issue of THE MUSICAL COURIER.—Ed.]

Adler, Godowsky Pupil, Back.

Clarence Adler, a favorite pupil of Godowsky, arrived in New York recently after his studies abroad. Mr. Adler will play at many concerts in America during the season. He is to give a New York recital in December.

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Clarence Eddy Revisits His Birthplace.

Clarence Eddy, the noted American organist, with his wife, Mrs. Eddy, the concert contralto, spent the last



UNITARIAN CHURCH, GREENFIELD, MASS.

The small church in the rear formerly stood where the larger building now is, and in this little church Clarence Eddy held his first position as organist at the age of thirteen.

days of their holiday in beautiful Greenfield, Mass., where Mr. Eddy was born and where he began his career at the



HOUSE ON WELLS STREET, GREENFIELD, MASS., IN WHICH CLARENCE EDDY WAS BORN.
Mr. and Mrs. Eddy are in the carriage.

age of thirteen. Yesterday (Tuesday) the Eddys gave a joint recital in the Second Congregational Church, where Mr. Eddy played when he was fourteen. One of the accompanying cuts gives a view of the church. Another picture shows the Unitarian Church, with a small church in the rear. It was in the smaller edifice where the gifted young Eddy played at the age of thirteen, and this was his first official position.

Another picture is a view of the house where Clarence



SECOND CONGREGATIONAL CHURCH, GREENFIELD, MASS.
Clarence Eddy was organist here in his fourteenth and fifteenth years.

Eddy was born. The little house is on Wells street, Greenfield. Mr. and Mrs. Eddy are sitting in the buggy.

Today (Wednesday) Mr. and Mrs. Eddy will leave Greenfield for Hartford, Conn. They are expected back in New York the end of the week.

Harold Bauer in Brussels and Antwerp.

No pianist who has ever visited Belgium has earned larger rewards than Harold Bauer. The music loving people in that country have taken the artist to their arms, so to speak. At one concert in Brussels, where the great pianist united in some performances of old music with Ysaye and Strauwen, the flutist, the critics devoted as much space in their reviews to Bauer's playing of the Schumann concerto as they did to the remainder of the program. After praising without stint the performance of the Bach concerto in D for flute, violin and piano, the critic of La Patriote, devoted himself to reviewing Bauer's performance of the Schumann concerto. An extract from the criticism follows:

We feared after this (the Bach concerto) that the great concerto of Schumann would appear barren and fail to arouse attention, but it was not so; thanks to the intense poetry that Mr. Bauer revealed his fertile fancy, delicacy of rhythm and the marvelous agility of his left hand, the performance ended in a triumph.

In reviewing the same concert, the critic of Le Soir paid the following tribute to Mr. Bauer:

The concert yesterday, the second of the season, was quite remarkable. The soloist, Harold Bauer, is not only a brilliant virtuoso, but also a moving and thorough interpreter, penetrating the thoughts of the masters by the rhythms and nuances, sometimes delicate and discreet, sometimes masterfully fiery. He played the Schumann concerto with authority and originality, making more obvious the spirit with which he had accompanied, we should say, M. Ysaye and M. Strauwen in the Bach concerto in D for flute, violin and piano.

Le Matin, of Antwerp, in a report of Bauer's playing in that city, stated:

The pianist, Bauer, is a technician of the first rank. His playing, admirable for purity, precision, excellent, above all, for clarity and crystalline limpidity. The superb concerto of Beethoven in E flat was played with finesse and earned for the virtuoso a double recall. Later Mr. Bauer played an impromptu by Schubert and the Saint-Saëns' "Study in the Form of a Waltz," displaying much grace and lightness. He aroused enthusiasm after this and was encored. The pianist added the caprice of Mendelssohn in E minor to the program, which proved a movement of disquieting rapidity, but in this encore the prodigious skill of the virtuoso triumphed; not a note was lost.

New England Demand for Lilla Ormond.

Lilla Ormond, the charming mezzo soprano, is in demand by New England clubs and musical societies. Early in the coming season Miss Ormond will fill a number of engagements in that section before singing elsewhere.

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Additional Bookings for Parlow.

Antonia Sawyer announces two additional orchestral bookings for Kathleen Parlow, the violinist. Miss Parlow will play with the Cincinnati Symphony Orchestra in Pittsburgh, January 9, on her way to Cleveland and Chicago. The great young artist is also to play again with the Boston Symphony Orchestra in Hartford, Conn., February 26. Her tour with the Boston Symphony includes two concerts in Boston, two in New York, and concerts in Brooklyn, Philadelphia, Baltimore and Washington.

Miss Parlow is booked to play twice with the Cincinnati Symphony Orchestra in its home city; once in Cleveland, with the New York Philharmonic; she is also to give another recital at Oberlin, Ohio, under the auspices of the Oberlin Conservatory of Music. In Chicago, Miss Parlow plays twice with the Theodore Thomas Orchestra.

Besides her concerts in New York with the Boston Symphony Orchestra, Miss Parlow plays in the metropolis with the Russian Symphony Orchestra (two concerts) and with the New York Symphony, once in Manhattan and once in Brooklyn.

W. L. Blumenschein in New England.

W. L. Blumenschein, whose musical activities in Dayton, Ohio, have made him widely known in the West, spent some time in Europe recently. Readers of THE MUSICAL COURIER will recall Mr. Blumenschein's letters from Munich. Last week Mr. Blumenschein was in New York on his way to New England, where he has relatives in several cities.

Cincinnati Symphony Booklet.

The office of the Cincinnati Symphony Orchestra, 604-606 Union Trust Building, Cincinnati, has issued an attractive booklet, which gives in the fewest words possible all that is worth while concerning this admirable or-

ganization. Leopold Stokowski is the musical director; Oscar Hatch Hawley, business manager; Julius Sturm, orchestra manager; Mrs. C. R. Holmes, president of the board of directors.

Among the soloists announced for the season of 1911-1912 are Marie Rappold, soprano of the Metropolitan Opera Company; Ludwig Hess, the German tenor; Kathleen Parlow, Efrem Zimbalist and Emil Heermann, violinists; Harold Bauer, Wilhelm Bachaus, Ernest Hutcheon and Olga Samaroff-Stokovski, pianists. The season of twelve pairs of concerts in Cincinnati is to begin November 17.

Musin Praises Violin Technics.

Pavel L. Bytovsky, author of "Progressive Graded Technics" for the violin, is in constant receipt of warm encomiums from some of the great virtuosi, as well as from teachers who find in these books the material for all technical needs. Among these Ovide Musin, the brilliant violinist and director of the Virtuoso School of Violin in New York, writes as follows:

I take great pleasure in commending warmly the didactic work of Pavel L. Bytovsky, "Progressive Graded Technics for the Violin." Any violinist who can play well these different exercises I shall consider a great violinist.

The Russian Trio Plays.

The Russian Trio—Eugene Bernstein, pianist; Michel Bernstein, violinist; Arthur Bernstein, cellist—played at Villa Windrift, North Long Branch, N. J., on August 19, assisted by Nina Ratisbon, soprano. An interesting and artistic program was rendered, including trios by Arensky and Brahms and solos by the individual members of the Trio.

Toscanini in Rome.

Signor Toscanini conducted the Verdi "Manzoni Requiem Mass" recently, at the Augusteo, Rome.

OBITUARY**Karl Münzinger.**

Berne, Switzerland, lost its most prominent musician in the death, on August 17, of Karl Münzinger, conductor and composer, who resided in that city and died on that date, aged sixty-nine years. He was a pupil of the Leipsic Conservatory, and exerted himself during his whole professional life for the elevation of music in his section. His compositions were chiefly choral works.

Mina Cremer Gahn.

Mina Cremer Gahn (Mrs. Joseph Gahn), of Omaha, Neb., died recently in the West after some weeks' illness. The deceased was an accomplished harpist. Her husband is one of the well known musicians in the West. Both had studied abroad for several years. Mrs. Gahn was born in Omaha, and was a graduate of the Omaha High School.

Czerwinski Coming in October.

Vincent Czerwinski, the baritone, who is to make a recital tour of America this coming season, is expected to arrive from Europe early in October. The singer is under the management of Antonia Sawyer.

Hahn Quartet Concerts.

The Hahn Quartet, of Philadelphia, will give three concerts in that city; three in Germantown, one in Orange, one in Newark, N. J., and in the spring will make a tour of the New England States.

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MINNEAPOLIS-ST. PAUL MUSIC.

TWIN CITIES, August 31, 1911.

The project of offering a series of children's symphony orchestra concerts, recently undertaken by a number of representative Minneapolis women, is proving so attractive in its more definite form that it begins to look as though some difficulty will be experienced in keeping it, to any great extent at least, exclusively a young people's affair. It is a part of the well arranged plan to publish shortly a syllabus, for the use of school teachers and instructors of music, containing information as to where reading on the compositions in the various programs may be had. In this manner it is hoped that the teachers will incorporate the programs in their courses of study as an aid to the children, who will come to the concerts more fully equipped. A grand piano will be used by Mr. Oberhoffer on which to play the principal themes from movements of symphonies in the course of his explanatory remarks about the works on the programs. Only the simpler and more easily understood works of the masters will be played and only certain movements of a symphony, instead of entire compositions, so as not to tax the attention of youthful hearers. Melodic appeal will receive special attention on the theory that emotional music more readily holds the interest of the audience. The program, as announced, follows:

November 24.—Part I, history and construction of the modern orchestra, with practical illustrations of tone, compass and character of various instruments. Part II, miscellaneous program.

December 22.—Part I, Haydn—Inception of the symphony and its construction. Part II, miscellaneous program.

January 5.—Part I, Mozart—Development of symphony and illustration of themes. Part II, miscellaneous program.

January 19.—Beethoven—Culmination of symphony. Part II, program of miscellaneous music.

February 2.—"Program music," "Märchen." Fairy tales and children's compositions. Humperdinck's "Königskinder" and "Hansel and Gretel."

March 1.—Legends and sagas, illustrated with compositions of Cesar Franck and MacDowell. The fanciful in music. Wagner, "Lohengrin" and "Die Meistersinger."

Carl Busch stopped in Minneapolis for a short time on his way to his home in Kansas City, after a month's fishing trip. Mr. Busch is well and favorably known here, through his having upon different occasions conducted the Minneapolis Symphony Orchestra in the production of his own compositions.

The Schubert Club is planning its philanthropic work upon somewhat broader lines this year and will offer a decided innovation to St. Paul, in the way of a music school to be established at the Neighborhood House upon the West Side. Competent and enthusiastic instructors already have volunteered their services, and the course of study will include voice, piano, violin, harmony and choral music.

Christian Timmer is to be the new concertmaster of the St. Paul Symphony Orchestra. Mrs. Timmer is also musical and is said to be an accomplished cellist.

Marie Evertsén O'Meara has been engaged by the Matinee Musical, of Duluth, as the soloist for its opening concert October 2.

Madame Hesse Sprout, the St. Paul contralto, achieved a marked success in her appearance at the music festival

given last week in Seattle by the Northwestern Saengerbund.

Katharine Hoffman has announced that she will make St. Paul her musical headquarters the coming season, having discontinued her association with Madame Schumann-Heink, whose accompanist she has been for the past seven years.

Clyde Rogers, formerly of Minneapolis, but now of Seattle, has been visiting friends and relatives in the Twin Cities.

Ludwig Hess, the celebrated German tenor, has been engaged to fill the only remaining open date of the Minneapolis Symphony Orchestra concerts and will be heard February 9.

BESS H. COCHRANE.

At Twenty-six a Leading Opera Baritone.

Henry Russell, director of the Boston Opera Company, is highly gratified with his Russian artist, Bernardo Olshansky.



GIACOMO GINSBURG AND HIS PUPIL, BERNARDO OLSHANSKY.

shansky, whom he has engaged for the season 1911-1912. It is quite unusual that a young man of twenty-six should possess the ability to become a leading opera baritone at the Boston Opera House. Considering that this young artist has studied exclusively in America, it proves that this country affords excellent opportunities for artistic study and development. Mr. Olshansky gives entire credit for his success to his teacher, Giacomo Ginsburg, who has taken so much interest in his career.

Mary Lindsay Oliver Back from Europe.

Mary Lindsay Oliver, the pianist, whose home is in Moline, Ill., was among the recent arrivals from Europe. Miss Oliver spent some days in New York before returning to her home in the Middle West. As her name indicates, Miss Oliver is Scotch, but she has found success in this country. As a teacher and concert performer she has become widely known in Davenport, Rock Island and Moline, where she resides. Miss Oliver is available for concerts during the season of 1911-12. She is to be under the management of H. Culberson, of Chicago. Miss Oliver's circular gives some idea of her repertory. She plays some of the most difficult compositions from the works of Bach, Beethoven, Brahms, Mendelssohn, Schumann, Chopin, Liszt, Schubert-Liszt, Grieg, Moszkowski, MacDowell and Rachmaninoff.

Birmingham Artist's Profitable New York Visit

Carolyn Lunde-Cole, the well known singer and teacher of Birmingham, Ala., has just returned to her home after a most profitable stay in New York. Madame Cole has been coaching with Baernstein-Regneas, and in consequence feels more confident and better equipped to convey to her own pupils the correct method of singing.

In addition to her teaching Madame Cole will continue her church work and expects a busy season of concert work.

Becker to Return September 12.

Gustav L. Becker, who is finishing his vacation at Dyke Mountain, Me., will return to New York City to resume teaching at his Steinway Hall studio on September 12. On that and the following day he will interview all new applicants for lessons.

Mr. Becker expects to have a very busy season, with his teaching and his duties as president of the N. Y. S. M. T. A., which will hold its next convention in New York City in June, probably at Columbia University.

Activities of Conductors.

Conductors continue to occupy the center of the musical stage just now. Michael Balling is talked of as the probable successor to Mottl at Munich, and Arnold Volpe, of New York, has been offered the leadership of the Seattle Symphony Orchestra. Neither engagement is as yet in a status to be announced as definitely contracted. It is to be doubted whether the followers of the Volpe Orchestra here will permit their musical helmsman to emigrate to the West.

Alice Merritt Cochran Home.

Alice Merritt Cochran, the soprano, who spent the summer in Europe, was among the arrivals on the steamer Lapland, September 3. Mrs. Cochran is booked for a tour of concerts in the Middle West. November 16 she sings in a performance of Mozart's "Requiem Mass" with the Evanston (Ill.) Musical Club.

Van Yox New York Studios Open.

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